
* "BRANDED A THIEF" *
* [REDACTED] *
* [REDACTED] *

Property of.
WILLIAM STEINER,
220 West 42nd St.,
New York City, N.Y.

FADE IN*
main title.
amber.

WILLIAM STEINER
presents
NEAL HART
in

©CIL 20467

"BRANDED A THIEF"

.....lap dissolve
to title (1)

title (1)
art background.
amber.

out

title (2)
art background.
amber.

Photographed by.....

Edited by.....lap dissolve
to title (3)

title (3)
art background.
amber.

Prepared for the screen
and directed by.....NEAL HART.

to title (4)

title (4)
amber
background
map of the
world.

Distributed by,

THE NEW-CAL FILM CORPORATION
220 West 42nd Street,
New York City.

.....FADE OUT.*

FADE IN*
map of Mexico
for background.
amber.
FADE OUT*

Between the Pacific Ocean on the west, the Gulf of
Mexico on the east, the United States on the north
and Guatemala on the south, lies
The Republic of Mexico.

.....FADE OUT*

SCENE (1) EXTERIOR PRETTY MOUNTAIN SCENE. DAY AMBER.

FADE IN*

L.S. PRETTY MOUNTAIN VIEW. AS SCENE IS FULL IN RUN SCENE
THREE FEET IN CLEAR AND LAP DISSOLVE TO MEXICAN FLAG
WAVING AND.

.....FADE OUT.....

10-1-004

FADE IN*
title (6)
art background.
amber.
FADE OUT*

Nestling in the heart of old Mexico
lies the "Valley of Music" - So christened
by the early followers of the Conqueror Cortes.

SCENE (2) EXTERIOR NEAR DON TORO'S HACIENDA. DAY AMBER.

FADE IN*

L.S. TAKING IN MILES OF COUNTRY. IN FOREGROUND IS OF HIGH
PRECIPITOUS FORMATION. DISCOVERED ON IS A YOUNG SPANISH
GIRL ON HORSEBACK SHE IS DRESSED ACCORDING TO THE
CUSTOM OF GIRLS LIVING ON THE CATTLE RANGES OF MEXICO.
AS SHE REACHES FOREGROUND SHE STOPS AND LOOKS DOWN
OVER THE HIGH BANK IN FOREGROUND. SHIFTS IN SADDLE AND
EAGERLY LOOKS DOWN REGISTERING SHE IS WATCHING SOME
THING THAT INTERESTS HER. (she sees)

SCENE (3) EXTERIOR DON TORO'S HACIENDA. DAY AMBER.

L.S. SHOOTING DOWN SHOWING THE HACIENDA AND CORRELLS. IN

THE CORRELLS ARE A NUMBER OF HORSES
OF THEM IS TRYING TO MOUNT AN OUTLAW ^{IN THE} A CARRIAGE
SUCH AS USED BY THE DONS BEING DRAWN BY FOUR MULES IS
APPROACHING THE HACIENDA.

SCENE (4) EXTERIOR NEAR DON TORO'S HACIENDA. DAY AMBER.

S.C.U. THE GIRL AS IN SCENE (2) SHE LEANS BACK IN THE SADDLE
AND PLACING HER ELBOW ON THE HORN RESTS HER CHIN IN
HER HAND AND REGISTERING INTEREST WATCHES DIRECTION
CORRELL.

TITLE (7)
border.
amber.

Conchita Mesa,
a visitor at the Toro Hacienda,

SCENE (5) EXTERIOR NEAR THE TORO HACIENDA. DAY AMBER.

C.U. CONCHITA. LOOKING DOWN DIRECTION CORRELLS REGISTERS
ANTICIPATED EXCITEMENT. LEANS SLIGHTLY FORWARD INTENTLY
WATCHES DOWN.

SCENE (6) CORRELLS.TORO HACIENDA.DAY AMBER.

S.L.S.THROUGH IRIS SHOOTING DOWN AT CORRELLS.REGISTERING VACQUEROS. FOUR OF THEM ARE SITTING ON CORRELL THEY ARE WATCHING A VACQUERO MOUNTING A BUCKING HORSE.THE HORSE REARS STARTS PITCHING.THE VACQUEROS GIVING YELLS OF ENCOURAGEMENT TO THE RIDER.

take enough for two cuts.

SCENE (7) EXTERIOR NEAR TORO'S HACIENDA.DAY AMBER.

C.U.CONCHITA.REGISTERS KEEN ENJOYMENT AND ADMIRATION FOR THE RIDER.SHE FOLLOWS HIM AROUND THE CORRELL WITH HER GAZE SWAYING IN MIMIC TO THE MOTION OF A BUCKING HORSE. CONCHITA TURNS SMILING(take enough for two cuts. LOOKS DIRECTION HACIENDA. watching horse pitching.)

SCENE (8) EXTERIOR.
~~ERROR~~ TORO HACIENDA.DAY AMBER.

SHOWING THE CARRIAGE DRAWN BY F REACHES THE FRONT OF HACIENDA.THE DON GETS OUT.MEXICAN SERVANT STARTS TO TAKE PACKAGES OUT OF WAGON.

SCENE (9) EXTERIOR NEAR TORO'S HACIENDA.DAY AMBER.

S.C.U.CONCHITA.TURNS FROM LOOKING DIRECTION HACIENDA TURNS LOOKS BACK AT AND IN DIRECTION CORRELL.SEEB.

SCENE (10) CORRELL TORO'S HACIENDA.DAY AMBER.

S.L.S.THROUGH IRIS.HORSE PITCHING.FLASH.

SCENE (11) CORRELL.TORO'S HACIENDA.DAY AMBER.

S.L.S.WITH CAMERA BELOW OR ON LEVEL WITH GROUND SHOOTING UP AT BUCKING HORSE.GET CLOSE AS POSSIBLE.PLAY FOR ATMOSPHERE WITH VANQUEROS IN BACKGROUND.

SCENE (12) EXTERIOR NEAR TOPO'S HACIENDA.DAY AMBER.

S.C.U.CONCHITA.WITH HAPPY SMILES SHE GATHERS UP REINS
AND STARTS TOWARDS CORRELL.

SCENE (13) EXTERIOR NEAR TORO'S HACIENDA.DAY AMBER.

S.L.S.CONCHITA LAPPING ACTION OF SCENE PREVIOUS EXITS
DIRECTION CORRELL.

SCENE (14) EXTERIOR.FRONT OF TORO'S HACIENDA.DAY AMBER.

S.L.S.TAKING IN FRONT OF HACIENDA.THE CARRIAGE WITH FOUR
MULES HITCHED TO SAME ARE IN FRONT.ON PORCH IS A
HANDSOME SPANISH WOMAN OF MIDDLE AGE DRESSED IN
ACCORDANCE TO THE CUSTOM OF THE COUNTRY.THE DON HAS
SMALL PACKAGE OF LETTERS IN HIS HAND.A FEW SERVANTS
IN EVIDENCE CARRYING PACKAGES FROM CARRIAGE.THE DON
DISMISSES THE CARRIAGE.THE DRIVER DRIVES AWAY.THE
DON TURNS GOES TO THE SPANISH WOMAN.STARTS TO SORT

MAIL.

SCENE (15) EXTERIOR.FRONT OF TORO'S HACIENDA.DAY AMBER.

S.C.U.THE DON AND THE WOMAN.SHE IS WATCHING HIM SORTING
LETTERS.zflash)

TITLE (8) Don Toro,owner of the Toro Hacienda. He lived there
in contentment with his wife,Inez.

Don Toro.....

His wife.....

SCENE (16) EXTERIOR.FRONT OF TORO'S HACIENDA.DAY AMBER.

C.U.DON AND HIS WIFE.HE LOOKS UP HANDS HER A LETTER.SHE
GLANCES AT IT.HE LOOKS DOWN AT ANOTHER LETTER TURNS TO
HER SPEAKS TITLE.

TITLE (9)....."Where's Jose,Inez ?"

AS TITLE FINISHES INEZ ANSWERING SPEAKS TITLE.

TITLE (10)....."In the Correl breaking colts,why?"

AS TITLE FINISHES .DON EXPLAINS THAT HE HAS A SPECIAL
DELIVERY FOR JOSE.INEZ LOOKS DOWN AT LETTER.THEN AT THE
DON.REACHES TAKES LETTER LOOKS AT IT.

SCENE (17) EXTERIOR.FRONT OF TORO'S HACIENDA.DAY AMBER.

C.U.LETTER IN INEZ'S HAND .IT HAS A MEXICAN SPECIAL
DELIVERY STAMP ON IT.AND IS ADDRESSED IN FEMININE
HANDWRITING AS FOLLOWS.

Senior Jose Leon,
Toro Hacienda,
Milano,Mexico.

SCENE (18) EXTERIOR.FRONT OF TORO'S HACIENDA.DAY AMBER.

C.U.DON AND HIS WIFE AS IN SCENE(16) LOOKING DOWN AT LETTER
INEZ RAISES HER EYES TO THE DON AND HANDS BACK LETTER
AND INDICATING LETTER SPEAKS TITLE.

TITLE (11)....."Better not let Conchita see that woman's hand writing."
AS TITLE FINISHES.THE DON WITH A SUGGESTION OF A SNAILE
GLANCES AT LETTER THEN TO HIS WIFE SAYS"WHY?"
HIS WIFE VERY SERIOUS TELLS HIM THAT CONCHITA IS JEALOUS
SHE SPEAKS TITLE.

TITLE (12)....."I love Conchita and am happy to have her visit us, but
I swear to you,I'd rather be dead than cursed with that
girl's jealous disposition."
AS TITLE FINISHES DON NODS "THAT'S SO" AND HIS WIFE
STARTS TO FURTHER TELL HIM ABOUT CONCHITA AND JOSE.

SCENE (19) CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.VACQUEROS ~~ENTERING BRONK TO EXAMINE HORSE~~ RIDING AFTER
PITCHING HORSE. FOUR VACQUEROS SITTING ON CORREL IN
BACKGROUND.THE VACQUERO CATCHES BRONK.THE RIDER OF
BRONK DISMOUNTS STARTS TO UNSADDLE.

SCENE (20) NEAR CORRELL.TORO HACIENDA.DAY AMBER.

S.L.S.CONCHITA RIDES TO FOREGROUND STOPS SMILES EXITS IN
DIRECTION SHE HAS BEEN LOOKING. SHE DISMOUNTS AND EXITS
LEADING HORSE.

SCENE (21) CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.JOSE IN FOREGROUND.THE VACQUEROS IN BACKGROUND.JOSE
PULLS OFF SADDLE.STARTS OUT OF SCENE.VACQUERO LEADS
HORSE AWAY.

SCENE (22) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.OF THE FOUR VACQUEROS ON CORRELL.LOOKING DIRECTION
JOSE.PULL IRIS DOWN TO NE OF THEM.HE CALLS OFF SCENE
DIRECTION JOSE.

SCENE (23) CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.JOSE COMING ALONG CARRYING SADDLE.STOPS LOOKS DIRECTION
THE VACQUERO THAT CALLED.

SCENE (24) CORREL.TORO HACIENDA.DAY AMBER.

SC.U.VACQUERO AS IN SCENE (22) HE IS LOOKING DIRECTION
JOSE SPEAKS TITLE.
TITLE (13)....."Sure rough settin', Eh Jose?"

SCENE (25) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.JOSE.WITH SUPPRESSED SMILE.TURNS LOOKS DIRECTION
THE HORSE HE RODE SEES.

SCENE (26) CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.WITH FUZZED CORNERS CENTERING THE HORSE THAT JOSE
RODE GOING AWAY FROM CAMERA BEING LEAD BY MOUNTED
VACQUERO.(flash)

SCENE (27) CORREL.~~XXXXXX~~ TORO.HACIENDA.DAY AMBER.

S.C.U.JOSE TURNS FROM LOOKING AT RETREATING HORSE LOOKS D
DIRECTION OF VACQUERO ON CORREL AND WITH PRETENDED
SERIOUSNESS VERY BROADLY SPEAKS TITLE.
TITLE (14)....."Si, Senior."

SCENE (28) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.VACQUERO IN IRIS AS IN SCENE (24) HE BREAKS INTO
A GRIN TURNS DIRECTION OTHERS OPEN IRIS. THE THREE
OTHER VACQUEROS IN CHOROUS SAY IMITATING JOSE. SI SEMR
AND START TO KID HIM.

SCENE (29) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.JOSE LOOKING DIRECTION GROUP WITH AMUSED EXPRESSION.

~~SCENE~~Ext

TITLE (15)

Jose Leon,

of Spanish American blood. The good natured
foreman of Tero range.

NEAL HART.

SCENE (30) CORREL.TORO HACIENDA.DAY AMBER.

C.U.JOSE LOOKING DIRECTION VACQUEROS SEES.

SCENE (31) CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.FROM JOSE ANGLE.SHOWING THE THREE VACQUEROS KIDDING
THE ONE THAT SPOKE TITLE TO JOSE.HE GETS SORE AND THE
THREE VACQUEROS GRAB HIM THROW HIM INTO WATER TANK

SCENE (32) CORREL.TORO HACIENDA.DAY AMBER.

C.U.JOSE LOOKING DIRECTION VACQUEROS.REGISTERS BROAD GRIN
OF AMUSEMENT.SHIFTS GAZE OFF SEEN SEES.

SCENE (33) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.MEXICAN WITH GUITAR.PLAYING RAPIDLY AND SINGING AND
LAUGHING AT TOP OF VOICE LOOKS DIRECTION JOSE WITH
BIG LAUGH OF MERRIMENT POINTS DIRECTION VACQUEROS
DUCKING THEIR COMPANION.

SCENE (34) CORREL.TORO HACIENDA.DAY AMBER.

C.U.JOSE REGISTERS HE SAW THE MEXICAN NODS GLANCES IN
DIRECTION VACQUEROS.SMILES STARTS OUT SCENE.

SCENE (35) CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.JOSE LAPPING ACTION SCENE PREVIOUS EXITS CARRYING
SADDLE AND SMILING.

SCENE (36) EXTERIOR.FRONT HACIENDA.DAY AMBER.

S.C.U.DON AND HIS WIFE SITTING ON PORCH IN FRONT OF HACIE
NDA.DON HAS THE LETTER ON HIS KNEE AND IS ROLLING
CIGARETTE.HIS WIFE IS TALKING.SHE FINISHES.DON
STOPS ROLLING CIGARETTE LOOKS UP AT HIS WIFE SPEAKS
TITLE (16)....."I've been watching them,and I've seen a heap If
I'd a-been Jose Leon,I'd a-told that young filly
what to do with that old

AS DON REACHES THAT FAR WITH TITLE.HIS WIFE GENTLY
LAYS HER HAND ON HIS ARM AND LOOKING AT THE DON
SPEAKS TITLE.

TITLE (17)....."And yet,Don," - Conchita loves Jose - I know as
only a woman can who has been as intimate with
Conchita as I."

AS TITLE FINISHES DON NODS SAYS"PERHAPS YOUR RIGHT"
AND REACHES IN POCKET FOR MATCH AND LIGHTS CIGARETTE
AS HIS WIFE SAYS "I KNOW I'VE HAD HER TELL ME SO".
DON TAKES PUFF OF CIGARETTE TURNS TO WIFE AND SPEAKS

TITLE (18)....."But ,it ain't all one sided - Jose loves that girl -
He never says much,but them eyes of his say things
his tongue can't."

AS TITLE FINISHES DON STARTS PUFFING ON CIGARETTE.
HIS WIFE NODS "THAT'S SO". AND GLANCING UP REGISTERS
SHE SEES.SOMETHING CALLS DON'S ATTENTION THEY BOTH
LOOK SEE.

SCENE (37) CORREL.HACIENDA TORO HACIENDA.DAY AMBER.

S.L.S.THROUGH IRIS.CONCHITA WALKING SLOWLY IS LEADING HER
HORSE TOWARDS CORREL.

SCENE (38) CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.CONCHITA COMES ON LEADING HER SADDLE HORSE.SHE STOPS IN FOREGROUND NEAR SHED OR BARN AND CALLS "JOSE". JOSE COMES OUT OF BARN OR SHED GOES TO HER THEY BOTH SMILE AND REGISTER DEEP AFFECTION FOR EACH OTHER. JOSE LEADS HER HORSE AWAY.CONCHITA SITS DOWN LOOKS AFTER JOSE REGISTERING DEEP AFFECTION FOR HIM JOSE DISSAPPEARS WITH HORSE.

SCENE (39) EXTERIOR.FRONT TORO HACIENDA.DAY AMBER.

S.C.U.DON AND HIS WIFE SITTING ON PORCH.DON TALKING TELLS HIS WIFE "I' TS ABOUT TIME THAT GIRL SHOULD LEARN WHAT A REAL MAN IS " AS TITLE FINISHES HE CROSSES HIS KNEES AND LOOKS OFF.HIS WIFE LOOKING DOWN AT DON SOFTLY SPEAKS TITLE.
TITLE (19)....."Well,I hope they will soon understand each other, now that they are engaged."
AS TITLE FINISHES DON TURNS TO HIS WIFE SAYS "I HOPE SO".THEN GLANCES AT LETTER AND INDICATING SAME TELLS HIS WIFE HE WILL GO TO THE CORRELL AND GIVE IT TO JOSE.THEY START TO RISE.

SCENE (40) EXTERIOR.FRONT TORO HACIENDA.DAY AMBER.

S.L.S.DON AND HIS WIFE LAPPING ACTION SCENE PREVIOUS RISE DON GOES TOWARDS CORREL.HIS WIFE EXITS ENTERING MAE HACIENDA.

SCENE (41) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.CONCHITA LOOKING DIRECTION SHED WHERE JOSE WENT SHE IS REGISTERING IMPATIENCE.STARTS TO TAP GROUND WITH HER FOOT.BECOMING IMPATIENT SHE LOOKS UP CALLS TITLE.
TITLE (20)....."Hurry,Jose - supper must be nearly ready."

SCENE (42) INTERIOR BARN OR SHED IN CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.JOSE.HE IS BANDAGEING A HORSES FOOT.HE DOES NOT HEAR CALL .

SCENE (43) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.CONCHITA.LOOKING DIRECTION BARN IMPATIENTLY SPEAKS.
TITLE (21)....."Jose ! Jose ! I said hurry - supper will be over ."

SCENE (44) INTERIOR BARN OR SHED IN CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.JOSE. BANDAGEING HORSES FOOT STOPS REGISTERS HE
HEARD CONCHITA SPEAK ANSWERS SPEAKING TITLE.
TITLE (22)....."Sorry, Conchita, but I got to fix this horse first."

SCENE (45) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.CONCHITA IMPATIENTLY SPEAKS TITLE.
TITLE (23)....."Jose !"

SCENE (46) INTERIOR BARN OR SHED IN CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.JOSE.REGISTERS HE HEARD TITLE STOPS LOOKS THAT
DIRECTION CALLS"YES WHAT IS IT CONCHITA?"

SCENE (47) CORREL.TORO HACIENDA.DAY AMBER

S.C.U.CONCHITA.REGISTERING TEMPER AND IMPATIENCE CALLS.
TITLE (21)....."Jose, come here!"

SCENE (48) INTERIOR BARN OR SHED IN CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.JOSE ANSWERING SPEAKS TITLE.
TITLE (22)....." All right, Conchita."
AS TITLE FINISHES JOSE GETS UP STARTS OUT SCENE.

SCENE (49) INTERIOR BARN OR SHED IN CORREL.TORO HACIENDA&DAY AMBER.

S.L.S.JOSE LAPPING ACTION SCENE PREVIOUS EXITS DIRECTION
CONCHITA.

SCENE (50) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.CONCHITA WITH ROOM ENOUGH FOR JOSE TO ENTER.SHE IS
LOOKING OFF IN DIRECTION THAT JOSE WILL ENTER.SHE
REGISTERS SHE IS ANGERED TURNS FACE AWAY FROM DIRECTION
SHE HAS BEEN LOOKING. JOSE COMES ON LOOKS DOWN AT HER
WITH PUZZLED EXPRESSION.

SCENE (51) CORREL.TORO HACIENDA.DAY AMBER.

B.C.U.CONCHITAS FACE ~~EXLATE~~ DILATED WITH ANGER
(just flash)

SCENE (52) CORREL.TORO HACIENDA.DAY AMBER.

B.C.U.JOSE.HIS FACE REGISTERING WONDER AT HER ATTITUDE.HE
SPEAKS TO HER SAYS"WHY CONCHITA,WHAT'S THE MATTER?"

SCENE (53) CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.JOSE AND CONCHITA.SHE TURNS GIVES HIM A DEFIANT LOOK
TURNS AWAY.JACK REGISTERS CONCERN SAYS"TELL ME
CONCHITA WHAT IS WRONG." SHE TURNS ON HIM AND SHARPLY
SPEAKS TITLE.

TITLE (23)....."Jose Leon,why didn't you come when I called you - You
must think more of a horse than you do of the woman
you're engaged to."

AS TITLE FINISHES JOSE REGISTERS HIS FEELINGS ARE HURT
AND SOFTLY SPEAKS TITLE.

TITLE (24)....."Now Conchita,you must not be unreasonable - I had to
AS JOSE REACHES THAT FAR SHE DELIBERATELY GETS UP

SCENE (54) CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.CONCHITA GETS UP GIVES JOSE A GLANCE TURNS HER BACK
ON HIM AND EXITS TOWARDS HOUSE.JOSE WATCHES AFTER HER

SCENE (55) CORREL.TORO HACIENDA.DAY AMBER.

C.U.JOSE.WITH PERPLEXED LOOK WONDERING WHAT IT IS ALL ABOUT HE DROPS GAZE STARTS TO EXIT DIFFERENT DIRECTION THAN GIRL WENT.STOPS GLANCES AFTER HER HIS LOOK SOFTENS AND WITH DEEP SIGH HE EXITS BACK IN DIRECTION HE LEFT HORSE.

SCENE (56) NEAR CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.CONCHITA GOING TOWARDS HACIENDA.DON COMES ON GOING TOWARDS CORREL.THEY MEET STOP LOOK AT EACH OTHER.
THE DON IS CARRYING THE LETTER FOR JOSE.

SCENE (57) NEAR CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.CONCHITA AND DON.DON VERY PLEASANTLY SPEAKS TITLE.
TITLE (25)....."Have a nice ride,Conchita ?"
CONCHITA IN THE SAME ANGERED DIS..... AS WHEN

CURTLY TITLE.
TITLE (26)....."Yes - but a cool reception from Jose."
AS TITLE FINISHES DON NODS HEAD WISELY.CONCHITA WIPES AWAY THE TEARS AND TELLS DON SHE THINKS THAT JOSE THINKS MORE ABOUT HORSES THAN HE DOES OF HER. THE DON'S FACE SUDDENLY GROWS GRIM HE LAYS BOTH HANDS ON HER SHOULDERS.SHE LOOKS AT HIM HE SPEAKS TITLE.
TITLE (27)....."Conchita,I'm going to talk straight to you !"
AS TITLE FINISHES Conchita looks questionally at the Don.THE DON HAS LETTER IN HIS HAND.

SCENE (58) NEAR CORREL.TORO HACIENDA.DAY AMBER.

C.U.CONCHITA LOOKING AT THE DON QUESTIONALLY SAYS
"WHAT DO YOU MEAN?"

SCENE (59) NEAR CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.CONCHITA AND DON.THE DON TAKES HIS HANDS OFF HER SHOULDERS AND POINTING HIS HAND ACCUSINGLY AT HER HAS LETTER IN HIS HAND.HE SPEAKS TITLE.
TITLE (28)....."If you humbled,embarrassed and insulted me the way you do Jose,I'd tell you to go your way so quick you'd think."
AS TITLE FINISHES CONCHITA TURNS REGISTERS GUILT REGISTERS SHE SEES LETTER.DON SEES THIS PULLS LETTER AWAY.CONCHITA SEES THIS AND INDICATING LETTER SPEAKS
TITLE (29)....."Who's that letter for ? Me?"
DON SKAKES HIS HEAD NO AND SPEAKS TITLE.
TITLE (30)....."No - It's for Jose Leon."

SCENE (60) NEAR CORREL.TORO HACIENDA.DAY AMBER.

C.U.CONCHITA WITH SLIGHT WRINKLING OF HER BROW SPEAKS
TITLE (31)....."Oh....May I see it?"

SCENE (61) NEAR CORREL.TORO HACIENDA.DAY AMBER.

C.U.DON SLOWLY SHAKING HIS HEAD SPEAKS
TITLE (32)....."You may not!"

SCENE (62) NEAR CORREL.TORO HACIENDA.DAY AMBER.

C.U.CONCHITA REGISTERING ANGER SPEAKS
TITLE (33)....."No ? Why not?"

SCENE (63) NEAR CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.DON AND CONCHITA.DON SPEAKS
TITLE (34)....."Because it's Jose's private business."
AS TITLE FINISHES CONCHITA SPEAKS TITLE.
TITLE (35)....."But Don nothing should be private between --
AS TITLE FINISHES SHE STOPS LOOKS DOWN THEN UP AT
DON WHO IS COOLY STARING AT HER.SHE THEN DROPS HER
GAZE REGISTERING GUILT THEN UP TO DONS TURNS GLANCES
BACK DIRECTION CORRELL. TURNS TO DON SPEAKS TITLE.
TITLE (36)....."Let me take it to him,won't you ? - I - I want
to see him again."
AS TITLE FINISHES DON BRIGHTENS UP PLACES HANDS ON
HER SHOULDER GIRL DROPS GAZE.DON TELLS HER "I'll let
YOU TAKE IT IF YOU'LL CUT OUT THOSE FITS OF TEMPER
WITH JOSE.CONCHITA DOES NOT ANSWER.DON PLACING FINGER
UNDER HER CHIN RAISES IT SHE LOOKS AT DON.HE SAYS
"WILL YOU?" SHE DROPS GAZE AND BASHFULLY NODS YES.
DON SMILES.HANDS HER THE LETTER.SHE EXITS TOWARDS
CORRELL.DON WATCHES HER OFF AND KNOWINGLY SHAKES HIS
HEAD EXITS BACK TOWARDS HACIENDA.

SCENE (64) CORRELL.TORO HACIENDA.DAY AMBER.

S.L.S.JOSE PATTING HORSE THAT HE WAS BANDAGEING TURNS HIM
LOOSE IN CORREL.AND EXITS DIRECTION WATER TROUGH.
REGISTER BANDAGE ON HORSE.

SCENE (65) GATE CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.CONCHITA COMES ON STOPS LOOKS AT LETTER.

SCENE (66) GATE CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.CONCHITA READING ADDRESS ON ENVELOPE.

SCENE (67) GATE CORREL.TORO HACIENDA.DAY AMBER.

C.U.ENVELOPE IT READS.

Senior Jo'se Leon,
Hacienda,
Milano,Mexico.

Personal.

SCENE (68) GATE CORREL.TORO HACIENDA.DAY AMBER.

~~S.C.U.CONCHITA.SHE READING THE LETTER~~
IN WOMANS HANDWRITING.SHE STIFFENS.HER HEAD GOES UP
AND WITH GESTURE OF ANGER CRUSHES THE LETTER AND
REGISTERING DETERMINATION EXITS DIRECTION CORREL.

SCENE (69) WATER TROUGH CORREL.TORO HACIENDA.DAY AMBER.

S.L.S.JOSE AT WATER TROUGH WASHING HIS HANDS.HIS SLEEVES
ROLLED UP.CONCHITA COMES ON IN BACKGROUND AND STOPS
BEHIND JOSE WHO IS UNCONSCIOUS OF HER PRESENCE. SHE
STOPS LOOKS AT HIM.

SCENE (70) WATER TROUGH CORREL.TORO HACIENDA.DAY AMBER.

S.C.U.JOSE WASHING HIS HANDS WITH CONCHITA IN BACKGROUND.
SHE IS WATCHING HIM LOOKS DOWN AT LETTER AND WITH
SARCASM SPEAKS TITLE.

TITLE (37)....."A personal letter for you,Senior Leon."
AS TITLE FINISHES JOSE TURNS SMILES.THEN SOBERS AS
HE SEES THE SET EXPRESSION ON HER FACE.HE BRUSHES
THE WATER OFF HIS HANDS TAKES STEP FOWARD AND TAKES
LETTER.

SCENE (71) WATER TROUGH CORREL TORO HACIENDA. DAY AMBER.

C.U. JOSE LAPPING ACTION SCENE PREVIOUS TAKES LETTER
GLANCES AT IT. THEN HIS WHOLE EXPRESSION CHANGES. HIS
FACE DARKENS WITH ANXIETY. HE HURRIEDLY TEARS OPEN
ENVELOPE AND TAKES OUT A FOLDED PIECE OF WRAPPING
PAPER. HE STARTS TO READ.

SCENE (72) WATER TROUGH CORREL TORO HACIENDA. DAY AMBER.

C.U. CONCHITA. REGISTERS AMAZEMENT AT THE TRANSFORMATION OF
JOSE. SHE INTENTLY WATCHES HIM.

SCENE (73) WATER TROUGH CORREL TORO HACIENDA. DAY AMBER.

C.U. JOSE READING HIS JAW BECOMES SET. HIS EYES NARROW DOWN
HE FINISHES LETTER AND MECHANICALLY PUTS IT INTO HIS
POCKET AS HE LOOKS OFF AND DOWN IN THOUGHT.

SCENE (73) WATER TROUGH CORREL TORO HACIENDA DAY AMBER.

C.U. CONCHITA. SHE HAS CHANGED AND IS REGISTERING MUCH CONCERN
AND ANXIOUSLY SPEAKS TITLE.
TITLE (38)..... "What is it, Jose, - Who is it from?"

SCENE (74) WATER TROUGH CORREL TORO HACIENDA. DAY AMBER.

C.U. JOSE ~~REGISTER~~ LOOKING DOWN AND OFF RAISES GLANCE TO
CONCHITA. REGISTERING HE CANNOT TELL HER SOFTLY AND
BORROWFULLY SPEAKS TITLE.
TITLE (39)..... "I - I can't tell you, Conchita, you - would - not -
understand."

SCENE (75) WATER TROUGH CORREL TORO HACIENDA. DAY AMBER.

C.U. CONCHITA. HER BROWS WRINKLE WITH SUSPICION. (flash)

LOPEZ
SCENE (76) WATER TROUGH ~~LOPEZ~~ HACIENDA. DAY AMBER.

C.U. JOSE. HE REGISTERS HE KNOWS WHAT SHE IS THINKING ABOUT
AND REASSURINGLY SPEAKS TITLE.
TITLE (40)....."You'll just have to trust me, Conchita."

LOPEZ
SCENE (77) WATER TROUGH ~~LOPEZ~~ HACIENDA. DAY AMBER.

C.U. CONCHITA. REGISTERING SUSPICION. SHARPLY SAYS. "TELL ME !"

LOPEZ
SCENE (78) WATER TROUGH ~~LOPEZ~~ HACIENDA. DAY AMBER.

C.U. JOSE LOOKING AT GIRL SORROWFULLY TURN AWAY AND SPEAKS
AS THOUGH TALKING TO HIMSELF. SPEAKS TITLE.
TITLE (41)....."No, No, you - wouldn't understand."
AS TITLE FINISHES HE STARTS TO TURN AWAY DIRECTION
WATER TROUGH.

SCENE (79) WATER TROUGH CORREL. LOPEZ HACIENDA. DAY AMBER.

S.C.U. CONCHITA AND JOSE. JOSE LAPPING ACTION SCENE PREVIOUS
TURNS GOES TO TROUGH LEANS AGAINST IT WITH BACK TO
CONCHITA. HE COVERS HIS FACE WITH HIS ARMS. CONCHITA
WATCHING HIM.

SCENE (80) WATER TROUGH CORREL. LOPEZ HACIENDA. DAY AMBER.

C.U. CONCHITA WATCHING JOSE HER FACE SET WITH DETERMINATION
AND WITH A SHRILL TEAR FULLEN FILLED VOICE SPEAKS TITLE.
TITLE (42)....."That's just it, Jose Leon ! That's exactly it - I would
not understand."

SCENE (81) WATER TROUGH CORREL. LOPEZ HACIENDA. DAY AMBER.

C.U. JOSE. TURNS AND REGISTERING THAT HIS FEELINGS ARE HURT
BY HER TITLE LOOKS INTENTLY AT GIRL.

SCENE (82) WATER TROUGH CORREL. LOPEZ HACIENDA. DAY AMBER.

C.U. CONCHITA TRYING TO CALM HERSELF. CATCHING HER BREATH SPEAKS
TITLE (43)....."I - we will never understand - each other - If we can't
understand each other now - how will it be later ?"

SCENE (83) WATER TROUGH CORREL LOPEZ HACIENDA. DAY AMBER.

C.U. JOSE LOOKING AT GIRL TAKES STEP FORWARD. STOPS REGISTERING
HE SEES GIRL MOVING AWAY.

SCENE (84) WATER TROUGH CORREL LOPEZ HACIENDA. DAY AMBER.

C.U. CONCHITA LOOKING INTENTLY AT JOSE TAKES STEP BACKWARD.

SCENE (85) WATER TROUGH CORREL LOPEZ HACIENDA .DAY AMBER.

C.U. JOSE LOOKING AT GIRL WITH DEEP AFFECTION SAYS PLEADINGLY
"CONCHITA ,PLEASE BE REASONABLE".

~~SCENE (86) WATER TROUGH CORREL LOPEZ HACIENDA. DAY AMBER.~~

C.U. CONCHITA. WITH A LOOK OF SCORN STAMPS HER FOOT STARTS AS
THOUGH TO GO STOPS AND FORCEFULLY SAYS TITLE.

TITLE (44)..... "Good by !"
AND EXITS.

SCENE (87) WATER TROUGH CORREL LOPEZ HACIENDA. DAY AMBER.

S.L.S. CONCHITA LAPPING ACTION SCENE PREVIOUS EXITS GOING
TOWARDS WATER TROUGH. JOSE TAKES STEP FORWARD AS THOUGH
FOLLOW CALLS "CONCHITA" SHE DOES NOT STOP SHE EXITS.
JOSE WITH DEEP SIGH TURNS LEANS AGAINST WATER TROUGH
IN DEEP THOUGHT.

SCENE (88) WATER TROUGH CORREL. LOPEZ HACIENDA. DAY AMBER.

S.C.U. JOSE LEANING AGAINST WATER TROUGH IN THOUGHT. HE SLOWLY
RAISES HIS TEAR DIMMED EYES AND LOOKS IN DIRECTION
CONCHITA WENT. THEN AS THOUGH SHUTTING FROM HIS LIFE
FOREVER, SOMETHING HE VERY MUCH LOVED HE GIVES DEEP SIGH
TAKES THE LETTER OUT FROM HIS POCKET GLANCES AT IT AND
SLOWLY LETS HIS HEAD DROOP SO SOMBRERO COVERS HIS FACE
* **FADE OUT**

FADE IN*
title (45)
art background.
blued.
Fade out*

Memories.

SCENE (89) PATIO OR SOME PICTURESQUE SPOT AT THE LOPEZ HACIENDA. NIGHT BLUE
FADE IN*

S.L.S. JOSE SITTING HAS LEFT HAND ON KNEE. HIS CHIN RESTING
IN PALM OF RIGHT HAND. IN LEFT HAND IS LETTER. HE IS
LOOKING DOWN IN THOUGHT. LAP DISSOLVE TO CU. OF JOSE.
AS SCENE FULL IN HE RAISES LETTER LOOKS AT IT LETS
HAND DROP SLOWLY RAISES HIS GAZE AND LOOKS OFF IN
THOUGHT AS THE MEMORIES COME TO HIM OF THE PAST.
FADE OUT

SCENE (90) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

FADE IN*

L.S. FRONT CHURCH. IN FRONT OF SAME IS MEXICAN CARRIAGE.
JOSE WALKING TOWARDS DOOR REACHES IT LOOKS IN.

NOTE* have mirrors or flares to throw
light out from windows for night
effect.

SCENE (91) INTERIOR MEXICAN CHURCH. NIGHT AMBER.

S.L.S. COMING UP THE AISLE IS A HARD LOOKING CHARACTER
WITH SCAR ON HIS FACE. HE IS DRESSED AS AN AMERICAN
COWMAN. HE IS LEADING A YOUNG MEXICAN GIRL WHO IS DRESSED
IN THE WEDDING GARMENTS OF THAT COUNTRY. FOLLOWING THEM
IS AN OLD SPANISH PADRE.

SCENE (92) EXTERIOR MEXICAN CHURCH NIGHT BLUED.

S.C.U. JOSE IN COMPLETE CHARO SUIT LOOKING IN DOOR HE REGISTERS
DISSAPOINTMENT. GIVES SIGH TURN STARTS TO EXIT.

SCENE (93) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

S.L.S. JOSE LAPPING ACTION SCENE PREVIOUS WALKS AWAY FROM DOOR
STOPS LOOKS BACK. THE DOOR OPENS. THE GIRL COMES OUT &
SUDDENLY STOPS RUNS TO JOSE. THEY GO TO EMBRACE. THE
AMERICAN PULLS HER AWAY AND GLARES AT JOSE. THE PADRE
LOOKS AT THEM. SLOWLY CLOSES DOOR REMAINING INSIDE.

SCENE (94) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U. AMERICAN COWMAN WITH A HARD EXPRESSION IS LOOKING AT JOSE.
(flash)

SCENE (95) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U. JOSE CLOSELY WATCHING COWMAN.
(flash)

SCENE (96) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U. COWMAN .HIS EYES NARROW DOWN IN HATE AND INDICATING
WITH NOD OF HIS HEAD THE GIRL ROUGHLY SPEAKS TITLE.
TITLE (46)....."You've kissed her for the last time - Jose Leon."

SCENE (97) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U. JOSE LOOKING SHARPLY AT COWMAN. HE MAKES HALF START AS
THOUGH TO SPEAK. STOPS LOOKS DIRECTION GIRL.

SCENE (98) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U. GIRL FROM JOSE'S ANGLE. SHE IS LOOKING WITH TEAR DIMMED
EYES DIRECTION JOSE.

SCENE (99) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U. JOSE HIS FACE SOFTENS. THEN HARDENS AS HE TURNS GAZE IN
DIRECTION COWMAN. HE SPEAKS TITLE.
TITLE (47)....."I'm warning you to treat her right !"

SCENE (100) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U.
SCENE (100) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U. COWMAN. HE SETS HIS JAW AND HISSES TITLE AT JOSE.
TITLE (48)....."Meanin' - That the next time we meet - It's you or me?"

SCENE (101) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U. JOSE LOOKING DIRECTION COWMAN NODS "THAT'S IT."

SCENE (102) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

C.U. COWMAN GIVES START AS THOUGH HE WAS GOING TO JUMP
JOSE. STOPS TURNS DIRECTION GIRL STARTS TO ROUGHLY
ORDER HER TO CARRIAGE.

SCENE (103) EXTERIOR MEXICAN CHURCH. NIGHT BLUED.

S.C.U. COWMAN. GIRL AND JOSE. COWMAN LAPPING ACTION SCENE &
PREVIOUS ROUGHLY ORDERS GIRL INTO CARRIAGE GRABBING
HER BY THE WRIST HE LEADS HER TO CARRIAGE. AS THEY
REACH CARRIAGE THE GIRL STOPS LOOKS BACK AT JOSE.
THE COWMAN SEES IT AND ROUGHLY TELLS HER TO GET IN.
THEY DRIVE AWAY WITH JOSE WATCHING THEM.

** FADE OUT **

SCENE (104) EXTERIOR MEXICAN SOME PICTURESQUE SPOT AT THE LOPEZ
FADE IN*

HACIENDA. BLUE

S.C.U. OF JOSE AS IN SCENE (89) AS SCENE IS FULL IN JOSE
GIVES SIGH AS THE MEMORIES SINK IN. HE VERY SLOWLY
LETS GAZE DROP AND RESTING CHIN IN BOTH HANDS GRADUALLY
LOWERS HEAD THE LARGE SOMBREMO COVERING HIS FACE
FROM VISION OF CAMERA.

****FADE OUT****

End of (5)

title (49)

The way of a man.

amber

art background.

Fade out.

SCENE (105) FADE IN SUNRISE.

SCENE (106) EXTERIOR LOPEZ HACIENDA.MORNING AMBER.

S.L.S.SHOWING SMOKE COMING OUT OF CHIMNEY.MEXICAN SERVANTS DRIVING MILK COWS THROUGH SCENE.MEXICAN MILKERS WITH BUCKETS.JOSE MOUNTED RIDES TO HACIENDA.DISMOUNTS GOES TO DOOR.STARTS TO KNOCK ON SAME.

SCENE (107) EXTERIOR DOOR LOPEZ HACIENDA.MORNING AMBER.

S.C.U.JOSE AT DOOR KNOCKING.STOPS WAITS.DOOR OPENS THE DON COMES OUT GREETES JOSE WHO RETURNS GREETING.THEN JOSE REGISTERING IT IS HARD TO TELL WHAT BROUGHT HIM SO EARLY TURN GAZE AWAY FROM THE DON.DON TAKES STEP FOWARD STARTS TO ASK WHAT IS THE MATTER.

SCENE (108) EXTERIOR DOOR LOPEZ HACIENDA.MORNING AMBER.

C.U.DON AND JOSE.JOSE TURNS LOOKS AT DON SPEAKS TITLE.
TITLE (50).....~~"Santa Don Lopez, I'm quitting. I came to get my time."~~
AS TITLE FINISHES THE DON LOOKS KEENLY AT JOSE WITH A PERPLEXED LOOK AND SPEAKS TITLE.
TITLE (51)....."I hate to loose you,Jose."
AS TITLE FINISHES JOSE SPEAKS TITLE.
TITLE (52)....."I thank you - I hate to go in a way,but - I'm called and I get - just got to go."
AS TITLE FINISHES THE DON NODS UNDERSTANDINGLY.JOSE GLANCES TOWARDS HOUSE THEN TO DON SPEAKS TITLE
TITLE (53)....."Would you mind telling Conchita I'd like to speak to her?"
AS TITLE FINISHES.DON SAYS "I'LL CALL HER" AND GOES TO DOOR OPENS IT CALLES TO HIS WIFE.SHE COMES OUT.JOSE BOWS.DON TELLS HIS WIFE TO CALL CONCHITA.SHE GOES BACK INTO HOUSE.DON COUNTS OUT MONEY HANDS IT TO JOSE AS JOSE IS PUTTING MONEY IN POCKET THE DONS WIFE REGISTERN EXCITEMENT RUSHES OUT FROM HOUSE CARRYING LETTER SHE GOES TO THE DON AND EXCITEDLY SPEAKS TITLE.
TITLE (54)....."She's gone - Conchita's gone - she must have left during the night."
AS TITLE FINISHES THE WIFE LOOKS FROM ONE TO THE OTHER DON AND JOSE EXCHANGE LOOKS.HIS WIFE INDICATING LETTER SPEAKS TITLE.
TITLE (55)....."Here's a note I found on her pillow."
AS TITLE FINISHES DON HURRIEDLY TEARS OPEN NOTE STARTS TO READ SAME OUT LOUD.

SCENE (109) EXTERIOR DOOR LOPEZ HACIENDA.MORNING AMBER.

C.U.NOTE IN WOMANS HANDWRITING.

Darling Inez:

Sorry to leave this way but had to
Jose and I do not get along,and I felt either he
or I must go.Will write you when I arrive home.
Lovingly,

Conchita.

SCENE (110) EXTERIOR DOOR LOPEZ HACIENDA. MORNING AMBER.

S.C.U. JOSE. DON AND HIS WIFE. THE DON FINISHES READING
LOOKS UP AT JOSE. JOSE TURNS LOOKS OFF IN THOUGHT
FEELING THE SILENT GAZE OF DON AND HIS WIFE UPON HIM
HE TURNS LOOKS AT THEM SPEAKS TITLE.
TITLE (56)..... "We did quarrell - It was over that special delivery
letter I received."
AS TITLE FINISHES. DONS WIFE GIVES DON AN ACCUSING
LOOK. DON TURNS GAZE AWAY FROM HER REGISTERING GUILT.
JOSE CONTINUEING SPEAKS TITLE.
TITLE (57)..... "I - told her she would'nt understand - I was honor
bound not to tell who the letter was from - then
Conchita - left."
AS TITLE FINISHES JOSE DROPS HIS GAZE IN THOUGHT
DON AND HIS WIFE EXCHANGE LOOKS. JOSE LOOKING AT
THEM SPEAKS TITLE.
TITLE (58)..... "But last night I got to thinking - I decided
Conchita was right - that there should'nt be
any secrets between us, so I came to tell her
the whole story."
AS TITLE FINISHES THE DONS WIFE PUTS HAND ON THE
DONS SHOULDER THEY BOTH REGISTERING SYMPATHY LOOK
AT JOSE WHO TURNS AWAY AND SPEAKS TITLE.
TITLE (59)..... "But I guess I decided to - late."
AS TITLE FINISHES THE DONS WIFE LOOKS AT THE DON.

SCENE (111) EXTERIOR DOOR LOPEZ HACIENDA. MORNING AMBER.

C.U. DONS WIFE LOOKING DIRECTION DON TURNS HER GAZE IN
DIRECTION JOSE SLOWLY SHAKES HER HEAD IN SYMPATHY
STARTS TOWARDS HIM.

SCENE (112) EXTERIOR DOOR LOPEZ HACIENDA. MORNING AMBER.

S.C.U. GROUP. DONS WIFE LAPPING ACTION SCENE PREVIOUS GOES
TO JOSE TELLS HIM PERHAPS WILL COME OUT ALL RIGHT.
JOSE THANKS HER .SAYS GOOD BY TO HER AND THE DON
EXITS TOWARDS HORSE.

SCENE (113) EXTERIOR DOOR LOPEZ HACIENDA. MORNING AMBER.

S.L.S. JOSE LAPPING ACTION SCENE PREVIOUS GOES TO HORSE
MOUNTS HORSE RIDES OUT SCENE. DON AND HIS WIFE
WATCHING HIM .

SCENE (114) EXTERIOR DOOR LOPEZ HACIENDA. MORNING AMBER.

**S.C.U. DON AND HIS WIFE LOOKING DIRECTION JOSE WENT
WIFE TURNS TO DON SPEAKS TITLE.
TITLE (60)..... "I wonder who the letter was from."
DON SHAKES HIS HEAD INDICATING HE DOES NOT KNOW.
TURN LOOK OUT DIRECTION JOSE WENT. HIS WIFE LEANS
OVER PUTS ARM AROUND DON LOOKS SAME DIRECTION DON
IS LOOKING.**

****FADE OUT****

**Fade in*
title (61)
art background.
amber
Fade out***

**The law on horseback of Mexico. "The Rurales".
An organization of mounted police, that are second
to none in horsemanship and bravery.**

**SCENE (115) EXTERIOR RURALES HEADQUARTERS OR STREET PARADE. DAY AMBER
FADE IN***

**S.L.S. OF BODY OF RURALES EITHER ON PARADE OR IN HORSE
MANUEVERS NEAR HEADQUARTERS.**

FADE OUT.

SCENE (116) EXTERIOR ROUGH COUNTRY. DAY AMBER.

FADE IN*

**S.L.S. JOSE RIDING ALONG THROUGH ROUGH CACTUS COUNTRY
REACHES FOREGROUND STOPS LOOKS TO SIDE CAMERA SEES.
JOSE RIDING HARD REGISTERING HE IS IN HURRY.**

SCENE (117) EXTERIOR ROUGH COUNTRY. DAY AMBER.

**S.L.S. OF SOME KIND OF STOCK. GOATS. SHEEP OR CATTLE.
THEY ARE MOVING ACROSS SCREEN IN OPPOSITE DIRECTION
THAN WHICH JOSE IS TRAVELLING. SILHOUETTE SHOT IF
POSSIBLE.**

SCENE (118) EXTERIOR ROUGH COUNTRY. DAY AMBER.

**S.L.S. SAME SET UP AS SCENE (116) JOSE TURNS LOOKING IN
DIRECTION HE HAS BEEN TRAVELLING WHIPS OUT OF SCENE**

SCENE (119) WATER HOLE OR CREEK. DAY AMBER.

S.L.S. A PICTURESQUE RURALE IN COMPLETE OUTFIT IS STANDING
WATCHING HIS HORSE DRINK.

TITLE (62) PEDRO GOMEZ,
in the service of the "Mounted Police".

SCENE (120) WATER HOLE OR CREEK. DAY AMBER.

S.C.U. PEDRO LOOKING DOWN DIRECTION HORSE DRINKING. TURNS
LOOKS OFF REGISTERS HE SEES SOMETHING.

SCENE (121) NEAR WATER HOLE OR CREEK. DAY AMBER.

L.S. THROUGH IRIS. SHOWING ~~XXXXXXXXXXXXXXXXXXXX~~ BAND
RURALES RIDING HARD TOWARD HIM.

SCENE (122) WATER HOLE OR CREEK. DAY AMBER.

S.C.U. PEDRO REGISTERS THAT SOMETHING MUST BE WRONG QUICKLY
TURNS TO HORSE.

SCENE (123) WATER HOLE OR CREEK. DAY AMBER.

S.L.S. PEDRO MOUNTS TURNS OTHER RURALES RIDE IN THEIR
LEADER STARTS TO TALK.

SCENE (124) WATER HOLE OR CREEK. DAY AMBER.

S.C.U. PEDRO AND LEADER OF RURALES. LEADER TALKING SAYS
TITLE.

TITLE (63)..... "There's a bunch of American ranchmen chasing a
cattle thief - if you meet them help them, but
you take the prisoner to headquarters."
AS TITLE FINISHES PEDRO SALUTES OTHER STARTS TO EXIT

SCENE (125) TOP HILL NEAR RIVER. DAY AMBER.

S.L.S. FOUR AMERICAN COWMEN RIDING HARD COME OVER HILL
SUDDENLY STOP LOOK SEE.

SCENE (126) RIVER DAY AMBER.

L.S. THROUGH IRIS. THE CHARACTER OF SCENE (94) IS SWIMMING
RIVER WITH HORSE. HE HAS AN ODD MARKED HORSE. A PINTO.
APALUCE OR PALIMENO. HE IS WEARING AN ODD COLORED SHIRT
AND STETSON HAT.

SCENE (127) TOP HILL NEAR RIVER. DAY AMBER.

S.L.S. ON DIFFERENT ANGLE THAN SCENE PREVIOUS. SHOOTING
TO SIDES OF THE FOUR MOUNTED AMERICAN COWMEN. AND
TILT CAMERA TO GIVE STEEPNESS. COWMEN SLOW CRANK
WHIP DOWN SIDE OF HILL.

SCENE (128) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

L.S. SHOOTING ALONG HOG BACKED HILL. ON ONE SIDE JOSE IS
RIDING HARD TOWARDS IT. ON OTHER SIDE RIDING TOWARDS
JOSE IS PEDRO "THE RURALE". THEY ARE BOTH UNCONSCIOUS
OF EACH OTHER. AS THEY NEAR TOP. CUT.

SCENE (129) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.L.S. SHOOTING ALONG HOG BACKED HILL. JOSE AND PEDRO
RIDING EN EACH SIDE OF HILL TOWARDS TOP. & THEY BOTH
REACH TOP SAME TIME BOTH SEE EACH OTHER AND SUDDENLY
DRAW REIN. THEIR HANDS GOING TO THEIR GUNS. THEY STARE
AT EACH OTHER.

SCENE (130) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.C.U. RURALE HIS HAND ON HIS GUN WATCHING JOSE (flash)

SCENE (131) HOG BACKED HILL ROUGH COUNTRY.DAY AMBER.

S.C.U.JOSE LOOKING KEENLY DIRECTION RURALE(flash)

SCENE (132) HOG BACKED HILL ROUGH COUNTRY.DAY AMBER.

S.C.U.RURALE.REGISTERS HE IS SLIGHTLY SUSPICIOUS OF
JOSE STARTS TOWARDS HIM.

SCENE (133) HOG BACKED HILL ROUGH COUNTRY.DAY AMBER.

S.L.S.JOSE WITH HAND ON GUN DOES NOT MOVE.RURALE LAPPING
ACTION SCENE PREVIOUS RIDES UP TO JOSE.

SCENE (134) HOG BACKED HILL ROUGH COUNTRY.DAY AMBER.

S.C.U.JOSE AND RURALE.BOTH HAVE HANDS ON THEIR GUNS.

RURALE SPEAKS TITLE.

TITLE (64)....."I'm curious, personally and officially to know
what brings a Vacquero to this god forsaken section ?
AS TITLE FINISHES.JOSE TAKES HAND OFF GUN LOOKS AT
RURALE.AND SPEAKS TITLE.

TITLE (65)....."Prospecting."
AS TITLE FINISHES THE RURALE TAKES HAND FROM GUN
LEANS FOWARD.

SCENE (135) HOG BACKED HILL ROUGH COUNTRY.DAY AMBER.

C.U.RURALE LEANS FOWARD AND QUESTIONALLY SPEAKS TITLE.

TITLE (66)....."Mmmmm ! ---Gold?"

SCENE (136) HOG BACKED HILL ROUGH COUNTRY.DAY AMBER.

C.U.JOSE LOOKING DIRECTION RURALE SPEAKS TITLE.

TITLE (67)....."Pure gold,Senior."

SCENE (137) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.C.U. JOSE AND RURALE. RURALE SMILES TELLS JOSE THEIR IS NO GOLD IN THESE HILLS. JOSE ASKS HIM IF HE KNOWS WHERE DEVILS KEY HOLE IS. THE RURALE WITH A SURPRISED LOOK STRAIGHTENS UP IN SADDLE SHIFTS WEIGHT TO ONE STIRRUP SPEAKS TITLE.
TITLE (68)..... "Oh-So It's the Devil's Key Hole" you're bound for?"

SCENE (138) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

C.U. JOSE LOOKING KEENLY AT RURALE NODS "SI SENIOR".

SCENE (139) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

~~S.C.U. JOSE AND RURALE. RURALE CONTINUEING SPEAKING SAYS~~
TITLE (69)..... ~~"There is no gold there, that's the no man's country~~
of Mexico." "The Gringos call it "The Bowl Of Hell".

SCENE (140) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

C.U. JOSE INTENTLY LISTENING (~~XXXXX~~ LEANS FOWARD SPEAKS
TITLE (70)..... "Anyone living there - now?"

SCENE (141) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.C.U. ~~XXXXXX~~ RURALE. RURALE SHIFTS IN SADDLE MAKES HIMSELF MORE COMFORTABLE LEANS FOWARD SPEAKS TITLE. SLOWLY AND SUSPICIOUSLY.
TITLE (71)..... "Why do you ask, Senior?"

SCENE (142) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.C.U. JOSE IN A MATTER OF FACT WAY SPEAKS TITLE.
TITLE (72)..... "Oh, just curious."

SCENE (143) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.C.U. JOSE AND RURALE. RURALE STRAIGHTENS UP IN SADDLE
JOSE WATCHING HIM RURALE SPEAKS TITLE.
TITLE (73)..... "The Yaqui Indians used to use it when hard pressed
by Mexican soldiers, but lately we heard it's a
hiding place for horse thieves."

SCENE (144) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

C.U. JOSE REGISTERS KEEN INTEREST LEANS FORWARD PLACES KINN
ELBOW ON SADDLE HORN. AND RESTING CHIN IN PALM OF HAND
INTENTLY LISTENS TO RURALE.

SCENE (145) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.C.U. JOSE AND RURALE. RURALE SPEAKS TITLE.
TITLE (74)..... "There's only one way in and one way out of the bowl,
that's through the key hole pass."
RURALE FINISHES THE RURALE TAKES OUT CIGARETTE
AND TOBACCO STARTS TO ROLL CIGARETTE. JOSE
LOOKS OFF IN DIRECTION HE WILL LATER EXIT. TURNS
GAZE BACK TO RURALE. RURALE ROLLING CIGARETTE LOOKS
UP SPEAKS TITLE.
TITLE (75)..... "And yet, the Yaqui Indians always seemed to make
a getaway through some other exit than the key hole
- It must have been through a cave or tunnel,"
AS TITLE FINISHES. RURALE STARTS LIGHTING CIGARETTE.
JOSE GLANCES OFF. TURNS BACK TO RURALE THANKS HIM AND
WITH AN WAVE GOOD BY STARTS OUT OF SCENE.

SCENE (146) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.L.S. JOSE LAPPING ACTION SCENE PREVIOUS STARTS OUT THE
RURALE WATCHING HIM. AS JOSE TURNS HORSE HEADS AWAY
THE RURALE CALLS TO HIM. RAISING HIS HAND. JOSE STOPS
LOOKS BACK.

SCENE (147) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.C.U. RURALE LOOKING DIRECTION JOSE SPEAKS TITLE.
TITLE (76)..... "You may be all, Senior - and you may not - I'm
on duty around this section for a day or so."

SCENE (148) HOG BACKED HILL ROUGH COUNTRY. DAY AMBER.

S.L.S. JOSE REGISTERS HE HEARD TITLE OF SCENE PREVIOUS
NODS HE UNDERSTANDS EXITS. RURALE THROWS LEG OVER
SADDLE HORN WATCHES JOSE EXIT. RURALE DOES NOT EXIT.

SCENE (149) HOUGH COUNTRY. DAY AMBER.

S.L.S. JOSE RIDING COMES TO FOREGROUND GLANCES BACK IN THE
DIRECTION RURALE THEN HURRIEDLY RIDES OUT OF SCENE.

SCENE (150) BRIDGE OVER RIVER OR CANYON. DAY AMBER.

L.S. SHOOTING UP REGISTERING HEIGHT. THE HORSEMAN RIDING THE
ODD COLORED HORSE. THE CHARACTER OF SCENE (126) HE RIDES
ACROSS BRIDGE. AS HE CROSSES BRIDGE HE HASTILY DISMOUNTS

SCENE (151) BRIDGE OVER RIVER OR CANYON. DAY AMBER.

S.C.U. HORSE AND RIDER OF SCENE PREVIOUS. HE UNTIES ROPE
STARTS TO FASTEN IT TO PART OF BRIDGE.

TITLE (77) Andy Walker,
art border. a fugitive from justice.

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SCENE (152) BRIDGE OVER RIVER OR CANYON. DAY AMBER.

S.C.U. ANDY FINISHES TYING STARTS FOR HORSE. WITH OTHER
END OF ROPE.

SCENE (153) BRIDGE OVER RIVER OR CANYON.DAY AMBER.

L.S.SHOOTING UP AT BRIDGE.ANDY MOUNTS PULLS ROPE BY SADDLE
HORN.DISLODGING TIMBER.THROWS ROPE AWAY BRIDGE FALLS
DOWN.ANDY EXITS HURRIEDLY.

SCENE (154) KEY HOLE PASS DAY AMBER.

S.L.S.NEAR KEY HOLE PASS.DO NOT SHOW PASS IN THIS SCENE.
JOSE RIDING HARD SUDDENLY STOPS IN FOREGROUND.LOOKS
AHEAD IN DIRECTION HE HAS BEEN TRAVELLING SEES.

SCENE (155) KEY HOLE PASS.DAY AMBER.

S.L.S.THROUGH IRIS.SHOWING A NARROW PASS IN THE MOUNTAINS
PERPENDICULAR WALLS ON EACH SIDE.

SCENE (156) KEY HOLE PASS .DAY AMBER.

S.L.S.SAME SET UP AS SCENE (154) JOSE LOOKING DIRECTION PASS
QUICKLY TURNS GLANCES BACK DIRECTION HE HAS BEEN
TRAVELLING WHIPS OUT SCENE DIRECTION PASS.

SCENE (157) BRIDGE OVER RIVER OR CANYON.DAY AMBER.

S.L.S.ON BANK OPPOSITE THE BANK THAT ANDY ~~EXITED~~ MADE HIS
EXIT FROM.THE FOUR AMERICAN COWMEN RIDE UP .STOP LOOK
ACROSS TO OTHER BANK.

SCENE (158) BRIDGE OVER RIVER OR CANYON.DAY AMBER.

S.C.U.THE FOUR AMERICAN COWMEN.LOOKING ACTOSS TO OTHER SIDE.
THE LEADER TURNS TO HIS COMPANIONS SPEAKS TITLE.
TITLE (78)....."He's pulled the bridge - He's headed for "The Bowl
of hell".
AS TITLE FINISHES THE CHARACTER NEXT TO HIM TELLS HIM
THE DIRECTION OF A SHORT CUT ALL EXIT HURRIEDLY THAT
DIRECTION.

SCENE (159) KEY HOLE PASS.DAY AMBER.

S.L.S.JOSE RIDES INTO PASS STOPS IN FOREGROUND.HIS GAZE
TRAVELS FROM HIS EXTREME LEFT AS HIS GAZE COMES STRAIGHT
FOWARD IT STOPS.

SCENE (160) KEY HOLE PASS.DAY AMBER.

L.S.SHOOTING FROM JOSE'S ANGLE DOWN ON PASS PAMMING FROM
LEFT TO RIGHT AS IT REACHES THE COIL OF SMOKE IT STOPS.
THIS LOCATION AND SCENE SHOULD REGISTERS HIGH ROUGH
PERPENDICULAR WALLS ALL AROUND THIS BASIN WHICH SHOULD
RESEMBLE A LARGE INTERIOR OF AN EXTINGT VOLCANO.

SCENE (161) KEY HOLE PASS.DAY AMBER.

S.C.U.JOSE INTENTLY LOOKING DOWN REGISTERS HE SEES.

SCENE (162) KEY HOLE PASS.DAY AMBER.

L.S.THROUGH IRIS.CENTERING SMOKE CURLING UP.

SCENE (163) KEY HOLE PASS.DAY AMBER.

S.C.U.JOSE LOOKING DOWN DIRECTION SMOKE QUICKLY TURNS AND
GLANCES BACK IN DIRECTION HE CAME FROM.THEN BACK IN
DIRECTION SMOKE.LEFTS HIS GAZE QUICKLY TRAVEL TO HIS
RIGHT LOOKING DOWN INTO HOLE.

SCENE (164) KEY HOLE PASS.DAY AMBER.

L.S.FROM JOSE'S ANGLE STARTING WHERE SMOKE IS CURLING UP
AND PAMMING TO RIGHT CAMERA.REGISTERING HIGH PERPENDI-
CULAR WALLS.IN CIRCLE LIKE EXTINGT VOLCANO.

SCENE (165) KEY HOLE PASS.DAY AMBER.

S.C.U.JOSE LOOKING PAST EXTREME LEFT OF CAMERA.QUICKLY GLANCES
BACK DIRECTION HE CAME FROM THEN DOWN DIRECTION SMOKE
STARTS TO HURRIEDLY EXIT THAT DIRECTION.

SCENE (166) KEY HOLE PASS.DAY AMBER .

S.L.S.JOSE LAPPING ACTION SCENE PREVIOUS EXIT DOWN THROUGH
PASS

SCENE (167) ROUGH COUNTRY.DAY AMBER.

S.L.S.ANDY RIDING PAINT HORSE.WEARING ODD COLORED SHIRT
HURRIEDLY RIDES THROUGH SCENE.

SCENE (168) ADOBE SHACK.ROUGH COUNTRY.DAY AMBER.

S.L.S.SHOOTING AT SHACK.SMOKE COMING OUT OF CHIMNEY.JOSE
RIDES TO FOREGROUND.STOPS DISMOUNTS AND CAUTIOUSLY
APPROACHES HOUSE WITH HAND ON HIS GUN. HE LEAVES
HORSE STANDING GOES TO WINDOW.

SCENE (169) ADOBE SHACK.ROUGH COUNTRY.DAY AMBER.

S.C.U.JOSE COMES TO WINDOW LOOKS IN.

SCENE (170) ADOBE SHACK.ROUGH COUNTRY.DAY AMBER.

C.U.JOSE SHOOTING FROM INSIDE OUT.HIS GAZE TRAVELLING AROUND
SUDDENLY IT STOPS HE LOOKS INTENTLY SEES.

SCENE (171) INTERIOR ADOBE SHACK.DAY AMBER.

S.L.S.LIGHT EFFECT.SHOOTING FROM JOSE'S SHOWING GIRL LAYING ON CRUDE COUCH APPARENTLY ASLEEP.SHE IS COVERED WITH AN OLD BLANKET EXCEPT ONE OF HER ARMS WHICH IS SLEEVELESS.HER ARM LIKE HER FACE IS VERY WHITE.HER EYES ARE SUNKEN AND CHEEKS HOLLOW.HER LONG BEAUTIFUL HAIR HANGS LOOSELY OVER HER SHOULDERS.PLAY FOR LIGHT EFFECT THROUGH WINDOWS ON GIRL. If FIREPLACE USED INSTEAD OF STOVE HAVE FIRE IN IT LIGHTED.

NOTE*this set is of adobe construction, dirt floor.crude table.bboxes for chairs.old fashioned cooking stove or Mexican fire place.cooking utensils etc.

SCENE (172) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE SHOOTING FROM INSIDE OUT TO WINDOW AS IN SCENE(170) HE REGISTERS HORROR AT WHAT HE SEES.EXITS TOWARDS DOOR.

SCENE (173) EXTERIOR ADOBE SHACK.DAY AMBER.

S.L.S.JOSE AT WINDOW.LAPS ACTION SCENE PREVIOUS STARTS GOES TO DOOR STOPS GLANCES AROUND AND PLACING HAND ON GUN CAUTIOUSLY ENTERS SHACK.

SCENE (174) INTERIOR ADOBE SHACK.DAY AMBER.

L.S.SET.GIRL ASLEEP ON CRUDE COUCH.FIRE BURNING.HER ARM HANGING OVER COUCH.LIGHT PLAYING ON HER FROM WINDOW. JOSE COMES ON CAUTIOUSLY LOOKS AROUND THEN QUICKLY CROSSSES OVER TO GIRL PULLS BLANKET PARTLY BACK AND REGISTERING HORROR KNEELS DOWN LOOKS AT HER.

SCENE (175) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE HORROR STRICKEN LOOKING AT GIRL(flash)

TITLE (79)
border.

Lola,
the wife of Andy Walker.

SCENE (176) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.LOLA HER HAIR HANGING LOOSELY ABOUT HER HEAD.HER EYES
MADE UP TO GIVE HOLLOW EYED APPEARANCE.SHE IS SLEEPING.

SCENE (177) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.
LOLA AND JOSE.LOLA SLEEPING.JOSE WATCHING HER. HE REGISTER-
ING GREAT AFFECTION AND SYMPATHY GENTLY TOUCHES HER CALLS
LOLA. SHE MOVES SLIGHTLY.HE ~~EXX~~ TOUCHES HER AGAIN AND
CALLS.SHE GIVES START TREMBLES WEAKLY SITS UP HER GAZE
WILD EYED AND TERROR STRICKEN.

SCENE (178) INTERIOR ADOBE SHACK.DAY AMBER.

B.C.U.LOLA.HER EYES OPEN WIDE IN WONDER.HER LIPS TREMBLING
HER BODY QUIVERING.SHE STARES AT JOSE.

SCENE (179) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE FROM LOLAS ANGLE. HE IS REGISTERING DEEP
CONCERN AT SEEING THE GIRL IN HER SICKNESS. AND WITH
EFFORT HE KEEPS BACK THE TEARS AND GENTLY SPEAKS
SAYING."LOLA,DON'T YOU KNOW ME?"

SCENE (180) INTERIOR ADOBE SHACK.DAY AMBER.

B.C.U.LOLA. LOOKING DIRECTION JOSE.SHE RECOGNIZES HIM
AND WITH A WHIMPERING CRY "JOSE - JOSE " SHE STARTS
TO THROW ARMS AROUND HIM.

SCENE (181) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE AND LOLA.SHE LAPPING ACTION SCENE PREVIOUS.
THROWS ARMS AROUND JOSE AND LAYING HER HEAD NESTLED
ON HIS BREAST STARTS TO SOB HYSTERICALLY.JOSE GENTLY
PATS HER REASSURINGLY ON SHOULDER.

SCENE (182) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.ON DIFFERENT ANGLE THAN SCENE PREVIOUS.LOLA HAS
HEAD NESTLED ON JOSE BREAST.HE IS GENTLY PATTING HER
SHE SLOWLY RAISES HER FACE LOOKING TREMBLINGLY UP
AT JOSE TEARS STREAMING DOWN HER FACE.SHE KEEPS
HOLDING JOSE AS SHE SOBS OUT THE TITLE.
TITLE (80)....."Jose, Jose,dear old Jose."
AS SHE RENISHES SHE SOBS BRUSHES TEAR FROM EYE AND
CONTINUEING SPEAKS TITLE.
TITLE (81)....."I knew you'd come - oh - God is good,He's answered
my prayers."
AS TITLE FINISHES LOLA LOOKS HEAVENWARD THEN CLOSING
HER EYES NESTLES CLOSE TO JOSE HOLDING HIM TIGHTLY
AS SCENE RUNS FROM HERE THREE FEET JOSE GENTLY PUSHES
HER SO THAT THEY LOOK INTO EACH OTHERS EYES.LOLA
SOBBING..JOSE GENTLY SPEAKS SAYING"TELL ME ALL ,LOLA"
LOLA CATCHING A SOB SPEAKS TITLE.
TITLE (82)....."This morning,Jose,I - I was weak - so weak I could
hardly crawl to the stove."
AS TITLE FINISHES LOLA PANTING IN WEAKENED CONDITION
REGAINS HER BREATH CONTINUES SPEAKING TITLE.
TITLE (83)....."And then always ,always the nightmare of hearing -
hearing footsteps."
AS TITLE FINISHES.LOLA WEAK AND HEART BROKEN SLUMPS
INTO JOSES ARMS STARTS SOBBING HYSTERICALLY. JOSE
TRYING TO COMFORT HER.

SCENE (183) ~~INTERIOR ADOBE SHACK.DAY AMBER.~~
~~EXTERIOR ROUGH COUNTRY.DAY AMBER.~~

S.L.S.ANDY RIDING HARD ON PAINT HORSE WITH ODD COLORED
SHIRT WHIPS THROUGH SCENE. FLASH.SLOW CRANK.

SCENE (184) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE AND LOLA.SHE IS LAYING ON HIS BREAST SOBBING.
HE GENTLY GOES TO LAY HER DOWN ON PILLOW.SHE STOPS
STARTS TO TALK SAYING TITLE.
TITLE (84)....."I listened to every noise,Jose,and wondering if
it was Andy - and knowing if it was,that he would
beat me again - again- for making a fire in the
daytime - only let me make fire at night for fear
someone would see the smoke."
AS TITLE FINISHES SHE WEAKLY CLOSES HER EYES .JOSE
LAYS HER HEAD ON PILLOW STARTS TO BRUSH HER HAIR

SCENE (185) KEY HOLE PASS.DAY AMBER.

S.L.S.SAME SET UP AS SCENE (166) ANDY RIDING HARD COMES IN
STOPS LOOKS BACK AND WITH SIGH OF RELIEF GETTING OVER
THAT HE IS NOW SAFE.EXIT DOWN THROUGH PASS SAME
DIRECTION THAT JOSE WENT.

SCENE (186) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE AND LOLA.SHE IS TREMBLING .HE IS HER SITTING UP
HIS ARM SUPPORTING HER.HE IS BRUSHING BACK THE HAIR
FROM HER FOREHEAD.SHE IS SOBBING.SHE STARTS TO TALK.
HE STOPS HER AND SPEAKS TITLE.

TITLE (85)....."Hush,now - you mustn't waste that precious breath -
I know Andy Walker - God I don't I knew him."

AS TITLE FINISHES LOLA WHIMPERS AND SOBBINGLY SPEAKS
TITLE (86)....."Wasn't so bad at first,Jose. Andy was foreman of a
Hacienda near Fronteras - Then- then something must
have happened and one night he brought me - here."

AS TITLE FINISHES JOSE LOOKS AT HER AND SPEAKS TITLE.
TITLE (87)....."How long have you been sick?"
AS TITLE FINISHES LOLA WITH AN EFFORT SPEAKS TITLE.
I - I don't know - a week perhaps - maybe more - seems
like months since Andy left me."

SCENE (187) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE LOOKING DOWN AT LOLA REGISTERS KEEN SYMPATHY.(flash)

SCENE (188) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE AND LOLA.LOLA CONTINUEING SPEAKS TITLE.

TITLE (88)....."I tried to get away but was too weak - then a
Prospector wandered in - he promised to mail the
letter to you - I kept a fire - fire - burning ,so
you - you Jose - could find me."
AS TITLE FINISHES.LOLA BECOMES WEAK.JOSE TAKES HER
CLOSER TO HIM.SHE NESTLES QUIVERING INTO HIS ARMS
HE TENDERLY SPEAKS TO HER REGISTERING GREAT SYMPATHY
AND AFFECTION SAYS"LOLA,MY POOR LITTLE GIRL"

SCENE (189) EXTERIOR ADOBE SHACK. DAY AMBER.

S.L.S. TAKING IN FULL SHACK. THE HORSE THAT JOSE RODE IN ON IS STANDING WHERE JOSE LEFT HIM. ANDY RIDES IN STOPS SEEING HORSE PLACES HAND ON GUN. HASTILY DISMOUNTS QUICKLY LOOKS AROUND THEN GOES TO HORSE STARTS TO EXAMINE HIM.

SCENE (190) INTERIOR ADOBE SHACK. DAY AMBER.

S.C.U. JOSE AND LOLA. SHE IS NESTLING IN HIS ARMS. HE AROUSES HER SHE LOOKS UP FRIGHTENED INTO HER FACE. HE SPEAKS
TITLE (89)..... "Listen girl, I've got to get you out of her - where's Andy now?"

AS TITLE FINISHES LOLA REGISTERS ALARM FEARFULLY GLANCES AROUND. LEANS CLOSER TO JOSE SPEAKS TITLE.
TITLE (90)..... "You're right, Jose. I - I'd forget - Andy may come any minute - He'd finish us both if he caught you here - quick, Jose, go in that room and get my suitcase AS TITLE FINISHES. JOSE STARTS TO GET UP.

SCENE (191) INTERIOR ADOBE SHACK. DAY AMBER.

S.L.S. JOSE LAPPING ACTION SCENE PREVIOUS GOES TO DOOR LEADING TO OTHER ROOM ENTERS IT DOOR SWINGS SHUT. LOLA WEAKLY GETS OUT BED. SHE IS WEARING SHABBY MEXICAN DRESS AND IS BAREFOOTED. SHE REACHES UNDER COUCH STARTS TO PUT ON SHOES.

SCENE (192) ~~INTERIOR~~ EXTERIOR ADOBE SHACK. DAY AMBER.

S.C.U. ANDY EXAMINING JOSE HORSE SNEAKS OUT SCENE TOWARDS DOOR WITH HIS HAND ON HIS GUN.

SCENE (193) ROUGH COUNTRY. DAY AMBER.

S.L.S. THE FOUR AMERICAN GOWMEN RIDING HARD EXIT PAST CAMERA GOING DIRECTION JOSE AND ANDY WENT.

SCENE (194) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.LOLA PUTTING ON THE SECOND SHOE SUDDENLY REGISTERS
LOOKS STARTLED DIRECTION DOOR SEES.

SCENE (195) EXTERIOR DOOR ADOBE SHACK.DAY AMBER.

S.C.U.SHOOTING FROM INSIDE OUT SHOWING ANDY STANDING IN
DOORWAY A GUN IN HIS HAND LOOKING DIRECTION LOLA.
HE IS CROUCHED LIKE A WILD ANIMAL, AND POINTING A
FINGER DIRECTION LOLA WHISPERS THREATENINGLY "DON'T
MOVE!"

SCENE (196) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.LOLA PANIC STRICKEN.SHRINKS BACK AS THOUGH WARDING
OFF A BLOW TREMBLINGLY LIFTS HANDS TO FACE AND
HUSKILLY WHISPERS TITLE.

TITLE (91)....."Andy ! you!"

SCENE (197) EXTERIOR DOOR ADOBE SHACK.DAY AMBER.

S.C.U.ANDY.SHOOTING FROM INSIDE OUT.SHOWING ANDY CROUCHED
IN DOORWAY.HIS FACE WRINKLED WITH RAGE.HIS JAW SET
HARD.HIS EYES NARROWED DOWN IN STEADY GAZE EN THE
DIRECTION LOLA.HE EXITS TOWARDS HER.

SCENE (198) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.LOLA.LOOKING DIRECTION DOOR.IN TERROR SHE CLUTCHES
AT HER THROAT AND FALLS OVER ON FLOOR.

SCENE (199) INTERIOR ADOBE SHACK.DAY AMBER.

S.L.S.LOLA LAYING ON FLOOR.ANDY COMES ON LOOKS DOWN AT HER

SCENE (200) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.ANDY WITH CRUEL EXPRESSION IS LOOKING DOWN AT LOLA.
SUDDENLY LIFTS GAZE QUICKLY TO DOOR LEADING TO ROOM.
(quick flash)

SCENE (201) INTERIOR ADOBE SHACK.DAY AMBER.

S.L.S.TAKING IN ANDY IN FOREGROUND.LOLA REVIVING LOOKS UP
AT ANDY THEN IN DIRECTION OF OPENING DOOR.JOSE WITH
HEAD DOWN COMES OUT.SUDDENLY STOPS AS HE SEES ANDY.
WHO HAS GUN OUT.

SCENE (202) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.ANDY LOOKING COLDLY WITH NARROWED EYES DIRECTION JOSE.
(flash)

SCENE (203) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE LOOKING DIRECTION ANDY.GIVES GLANCE DOWN AT LOLA
THEN BACK TO ANDY.LETS GRIP FALL TO FLOOR.
(flash)

SCENE (204) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.LOLA.LOOKING TERROR STRICKEN DIRECTION TURNS LOOKS UP
AT ANDY.

SCENE (205) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.ANDY.LOOKING DIRECTION JOSE.SPEAKS TITLE.
TITLE (92)....."So it was for you the fire burned - you d--n coyote -
couldn't steal the girl when I was lookin'."

SCENE (206) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE HIS FACE SET.HE SLOWLY AND DELIBERATELY SPEAKS
TITLE (93)....."It's easy to talk brave with a hand on your gun -
take your hand off and meet man to man."

SCENE (207) INTERIOR ADOBE SHACK. DAY AMBER.

S.L.S. TAKING IN ANDY. JOSE AND LOLA. LOLA STAGGERS TO ANDY
PLEADINGLY YELLS DONT ANDY DONT. SHE GRABS HIM HE
PUSHES HER DOWN SHE GRABS HIM BY THE LEG PLEADING
HE SHOVES HER WITH HIS FOOT. SHE FALLS. JOSE MAKES
START. ANDY THREATENINGLY TAKES STEP FOWARD AND
POINTING FINGER AT JOSE SPEAKS TITLE.
TITLE (94)..... "It will soon be all over with you, Jose Leon, but
first I want you to look at that woman."

SCENE (208) INTERIOR ADOBE SHACK. DAY AMBER.

C.U. JOSE DOES NOT BAT AN EYE BUT KEEP WATCHING ANDY.
(flash)

SCENE (209) INTERIOR ADOBE SHACK. DAY AMBER.

~~C.U. LOLA. LOOKING DIRECTION JOSE QUICKLY SHIFTS GAZE UP~~
DIRECTION ANDY.
(quick flash)

SCENE 210) INTERIOR ADOBE SHACK. DAY AMBER.

C.U. ANDY LOOKING DIRECTION JOSE GIVES QUICK GLANCE DOWN
TO LOLA. TURNS BACK TO JOSE AND INDICATING THE GIRL
SPEAKS TITLE.
TITLE (95)..... "Look at them spots on her cheeks - see 'em?"

SCENE (211) INTERIOR ADOBE SHACK. DAY AMBER.

C.U. JOSE. HIS EYES NARROW DOWN WITH SUPPRESSED RAGE HE
DOES NOT LOOK AT GIRL BUT KEEPS EYES STRAIGHT AT ANDY.
(flash)

SCENE (212) INTERIOR ADOBE SHACK. DAY AMBER.

C.U. ANDY. LOOKING DIRECTION JOSE. CONTINUES SPEAKING TITLE.
TITLE (96)..... "Now do you savvy?"

SCENE (213) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.LOLA.LOOKING UP AT ANDY.
(flash)

SCENE (214) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.ANDY LOOKING DIRECTION JOSE SPEAKS TITLE.
TITLE (97)....."She was terbucular all the time and kept it from me 'till
HE SUDDENLY STOPS JERKS HEAD LOLAS DIRECTION.

SCENE (215) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.LOLA LOOKING UP DIRECTION ANDY HER EYES BLAZING SHE
SPEAKS TITLE.
TITLE (98)....."Andy Walker,you lie - you know you lie - I didn't have
to tell you - you knew it all the time - you knew--".

SCENE (216) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.ANDY LOOKING DIRECTION JOSE FLIES INTO A RAGE GIVES
QUICK GLANCE AT GIRL THEN LOOKING AT JOSE SPEAKS TITLE
TO GIRL.
TITLE (99)....."Knew h--l ! you doctor said you were a cure and now
when I'm broke anf fightin' for a livin' --
AS HE REACHES THAT FAR HE GLANCES AT THE GIRL.

SCENE (217) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.LOLA.LOOKING UP AT ANDY.TEARS STREAMING DOWN HER FACE.
HER EYES SNAPPING FIRE AS SHE SPEAKS TITLE.
TITLE (100)...."How are you fighting ? stealing horses,cattle,anything,
from American ranchers - is that fighting to make a
living?

scene (218) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.ANDY IN A RAGE YELLS TITLE.
TITLE (101)....."Shut up you d--m double crosser and watch how he's
goin' to die."

SCENE (219) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE .HIS FACE FILLED WITH RAGE.HE IS LOOKING WITH
NARROWED EYES IN DIRECTION ANDY.
(flash)

SCENE (220) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.ANDY INDICATING WITH NOD OF HIS HEAD INDICATING GIRL
AND LOOKING AT JOSE SPEAKS TITLE.

TITLE (102)....."I'll not touch a hair on her head - take her with me ?
h--l no - when I finish you she stays here in the shack
with the door nailed."

AS HE FINISHES TITLE HE GLANCES DOWN AT LOLA AND INDICAT
WINDOW SPEAKS TITLE.

TITLE (103)....."and the window barred up."
AS HE FINISHES TITLE HE GLANCES AT WINDOW.SUDDENLY
REGISTERS HE SEES SOMETHING THROUGH WINDOW.

SCENE (221) KEY HOLE PASS.DAY AMBER.

L.S.THROUGH SMALL IRIS.THE FOUR AMERICAN COWMEN RIDE INTO
PASS STOP.DISMOUNT.

SCENE (222) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.ANDY.QUICKLY TURNS FROM LOOKING AT WINDOW TURNS LOOKS
AT JOSE

SCENE (223) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE LOOKING DIRECTION ANDY QUICKLY ROLLS GAZE DIRECTION
WINDOW THEN BACK TO ANDY. (flash)

SCENE (224) INTERIOR ADOBE SHACK.DAY AMBER.

L.S.SET ANDY ROUGHLY LAUGHING .SOBERS AND ORDERS JOSE AND
LOLA TO GO TO THE WINDOW AND LOOK OUT.HE FORCES THEM
THEY GO TO WINDOW LOOK OUT SEE.

KEY HOLE PASS.DAY AMBER.

SCENE (225) ~~INTERIOR ADOBE SHACK.DAY AMBER.~~

L.S.THROUGH SMALL IRIS.THE FOUR HORSEMEN AMERICAN. ARE
AFOOT LEADING THEIR HORSES TOWARDS CAMERA.
(flash)

SCENE (226) INTERIOR ADOBE SHACK.DAY AMBER.

L.S.SET.JOSE AND LOLA TURN FROM WINDOW. ANDY ROUGHLY ORDERS JOSE TO TURN AROUND.JOSE DOES NOT MOVE.ANDY TAKES STEP TOWARDS HIM AND THREATENS HIM.THE INDICATING WITH A GESTURE FOR JOSE TO TURN AROUND.JOSE DOES SO.ANDY QUICKLY TAKES JOSE'S GUN FROM HOLSTER. STEPS BACK.JOSE TURNS AROUND.ANDY INDICATING DIRECTION OF ON COMING AMERICAN RANCHMEN SPEAKS TITLE.

TITLE (104)....."They're coming to string me up - who will they find ?"

SCENE (227) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE WATCHING ANDY.
(just a flash)

SCENE (228) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.ANDY LEERINGLY SPEAKS TITLE TO JOSE.

TITLE (105)....."He ?" "No!"
~~THEN ANDY SMILES AND SHAKES HIS HEAD XXXXXXXXXX~~

SCENE (229) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE WITH NARROWED EYES CLOSELY WATCHING ANDY.
(short flash)

SCENE (230) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.ANDY LOOKING DIRECTION JOSE SLOWLY SHAKES HIS HEAD AND SPEAKS TITLE.

TITLE (106)....."No!"
AS TITLE FINISHES.ANDY LOOKS DIRECTION WINDOW QUICKLY TURNS GAZE BACK TO JOSE SMILES AND INDICATING THE DIRECTION OF ON COMING AMERICAN RANCHMEN SPEAKS TITLE
TITLE (107)....."They trailed me a week - they never did see my face, but saw these clothes and that horse I rode."
AS HE FINISHES HE GIVES HARSH LAUGH AND GLANCES DOWN AT LOLA.

SCENE (231) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.LOLA LOOKING UP AT ANDY SHIFTS GAZE DIRECTION JOSE. REGISTERING TERROR AND CONCERN.

SCENE (232) INTERIOR ADOBE SHACK. DAY AMBER.

C.U. JOSE LOOKING DOWN DIRECTION LOLA. SHIFTS GAZE DIRECTION
ANDY.)flash)

SCENE (233) INTERIOR ADOBE SHACK. DAY AMBER.

S.C.U. ANDY SMILING LOOKS AT LOLA THEN AT JOSE SPEAKS TITLE.
TITLE (108)..... "I'm the only white man in the world who knows how
to get out of this hell hole without goin' through
the pass."

AS TITLE FINISHES ANDY PAUSES GLANCES DOWN AT GIRL
THEN TO JOSE SPEAKS TITLE.
TITLE (109)..... "It's through a tunnell my Maqué friends showed me,
and who, Jose Leon, will the ranchmen find?"

SCENE (234) INTERIOR ADOBE SHACK. DAY AMBER.

C.U. JOSE DOING

(110000)

SCENE (235) INTERIOR ADOBE SHACK DAY AMBER.

C.U. ANDY LOOKING AT JOSE HISSES TITLE.
TITLE (110)..... "You, Jose Leon, they'll take you for the cattle thief."

SCENE (236) INTERIOR ADOBE SHACK. DAY AMBER.

C.U. JOSE MAKE A START AS THOUGH TO JUMP HIM. STOPS.

SCENE (237) INTERIOR ADOBE SHACK. DAY AMBER.

S.C.U. ANDY TAKES HALF STEP FOWARD AND IN A THREATENING
MANNER SPEAKS TITLE.
TITLE (111)..... "Stand back - you savvy what i men - off with that
hat and shirt."

SCENE (238) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE LOOKING STRAIGHT ~~INT~~ AT ANDY DOES NOT MOVE.(flash)

SCENE (239) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.ANDY IN A RAGE SHOTS.

SCENE (240) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE THE HAT FLIES FROM HIS HEAD.

SCENE (241) INTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.AND.YELLS AT JOSE."NOW THE SHIRT AND BE DAM QUICK ABOUT IT!"

SCENE (242) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE LOOKING DIRECTION ANDY HATLESS.GLANCES DOWN IN THE DIRECTION LOLA.

SCENE (243) INTERIOR ADOBE SHACK.DAYAMBER.

C.U.LOLA LOOKING DIRECTION JOSE NODS IMPLORINGLY FOR HIM TO OBEY.

SCENE (244) INTERIOR ADOBE SHACK.DAY AMBER.

C.U.JOSE.HE TURNS FROM LOOKING AT LOLA..LOOKS DIRECTION ANDY.HOLDS HIS GAZE THEN SLOWLY STARTS TO UNBUTTON HIS SHIRT.

SCENE (245) ROUGH COUNTRY NEAR ADOBE SHACK. DAY AMBER.

S.L.S. THE FOUR AMERICAN RANCHMEN CAUTIOUSLY GO THROUGH SCENE AFOOT LEADING THEIR HORSE.

NOTE* do not show and sky in this scene.

SCENE (246) INTERIOR ADOBE SHACK. DAY AMBER.

L.S. TAKING IN FULL SET. THE MEN HAVE CHANGED CLOTHES.

JOSE WEARING THE CLOTHES ANDY HAD ON INCLUDING HIS HAT. ANDY HAS ON JOES CLOTHES. BOTH MEN WATCHING EACH OTHER. LOLA GROUCHED AGAINST THE WALL. ANDY STARTS TO GO STOPS LOOKS BACK SPEAKS TITLE.

TITLE (112)..... "I'm goin' ! If you place your heads in the doorway & inside of five minutes - I'll save the Ranchmen and the bugs the trouble of takin' care of you. AS TITLE FINISHES ANDY BACKS OUT OF SCENE SLAMMING THE DOOR. JOSE AND LOLA TURN LOOK AT EACH OTHER THEN JOSE HURRIEDLY GETS SUIT CASE GOES TO LOLA. THEY SUDDENLY STOP LISTEN.

SCENE (247) EXTERIOR ROUGH COUNTRY. DAY AMBER. FROM AUTOMOBILE.

S.C.U. FROM AUTO. A RUNNING INSERT SHOOTING AT THE HORSES LEGS GALLOPING. THE HORSE THAT JOSE RODE TO THE SHACK ON. DO NOT SHOW ONLY SUGGESTION BOOTS OF ANDY.

SCENE (248) INTERIOR ADOBE SHACK. DAY AMBER.

L.S. SET. SAME SET UP AS SCENE (246) JOSE AND LOLA. THEY TURN LOOK AT EACH OTHER. JOSE GETS OLD SHALL PLACES IT AROUND LOLA. STARTS TO PICK UP SUIT CASE AND HURRIEDLY AND REASSURINGLY TALKS TO HER.

SCENE (249) EXTERIOR ADOBE SHACK. DAY AMBER.

S.L.S. WITH SUGGESTION OF SHACK IN FOREGROUND. IN BACKGROUND ~~RANCH~~ RANCHMEN AFOOT LEADING HORSES COME ON AND STOP POINT. SEE.

SCENE (250) EXTERIOR ADOBE SHACK. DAY AMBER.

S.L.S. THROUGH IRIS. SHOWING THE PINTO HORSE ANDY RODE TO THE SHACK ON.

SCENE (251) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.DOR SHACK.IT OPENS .JOSE AND LOLA.COME OUT.LOLA HAS OLD SHALL ABOUT HER SHOULDERS.SHE IS ~~WALKING WITH~~ BARE LEGGED HAS OLD SHOES ON.JOSE WITH ANDYS CLOTHES HAS ARM OROUND LOLA SUPPORTING HER.HE IS CARRYING AN OLD SUITCASE.NO GUN IN HOLSTER OF HIS BELT. THEY EXIT DIRECTION JOSE LEFT HORSE.

SCENE (252) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.THE FOUR AMERICAN RANCHMEN DISMOUNTED.TALKING SUDDENLY THEY REGISTER THEY SEE JOSE AND LOLA COMING.THE LEADER COMMANDS THEM TO STOP.CALLING OFF SCENE THEIR DIRECTION

SCENE (253) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE AND LOLA.WITH HEADS DOWN GOING TOWARDS PLACE WHERE JOSE LEFT HORSE.THEY SUDDENLY STOP.REGISTERING THEY HEARD COMMAND.LOOK IN THAT DIRECTION.

SCENE (254) EXTERIOR ADOBE SHACK.DAY AMBER.

S.L.S.TAKING IN AMERICAN RANCHMEN AND JOSE AND LOLA.JOSE AND LOLA WATCHING RANCHMEN WHO COME ON TOWARDS THEM LEADER GOES UP TO JOSE ASKS HIM "WELL WHAT HAVE YOU TO SAY FOR YOURSELF."

SCENE (255) EXTERIOR ADOBE SHACK.DAY AMBER.

**S.C.U.JOSE AND LOLA.LOOKING AT RANCHMEN.LOLA GIVES QUICK WORRIED LOOK AT JOSE THEN BACK TO RANCHMEN.JOSE COOLLY LOOKING AT LEADER GLANCES AT MEN THEN TO LEADER SPEAKS
TITLE (113)....."If you figure I'm Andy Walker the horse thief,you've got the wrong man."**

SCENE (256) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.TAKING IN RANCHMEN .JOSE AND LOLA.

THE RANCHMEN REGISTER THEY HEARD TITLE THEY ALL LAUGH
LEADER SOBERS SPEAKS TITLE TO JOSE.

TITLE (114)....."Got the wrong man, eh?"

AS TITLE FINISHES HE GLANCES BACK AT OTHER RANCHMEN
THEY SMILE.KK LEADER TURNS BACK TO JOSE BECOMING
SERIOUS SPEAKS TITLE.

TITLE (115)....."We catch a man branding our calves - he was wearing
them clothes and riding that horse."
AS TITLE FINISHES.THE SPEAKER INDICATES THE HORSE
ANDY LEFT.

SCENE (257) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE AND LOLA LOOKING AT RANCHMAN.

(short flash)

SCENE (258) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.TAKING IN RANCHMEN.JOSE AND LOLA.RANCHMAN LOOKS JOSE
UP AND DOWN REGISTERS HE IS SATISFIED THAT HE IS THE
MAN THEY WANT INDICATES TO MEN TO GET HIM.THEY START
FOR JOSE.LOLA WITH A WHIMPERING GRY JUMPS BETWEEN THEM
AND JOSE AND WITH OUTSTRETCHED ARMS PROTECTING JOSE
FROM RANCHMEN SHE STARTS TO SPEAK. INDICATING JOSE.

TITLE (116)....."He is innocent - you want Andy Walker my husband -
he left here on this mans horse - and left his own
horse here."

AS TITLE FINISHES THE LEADER OF THE RANCHMEN SMILES.
GLANCES AT MEN.THEY GIVE HIM A KNOWING GRIN.THE LEADER
TURNS BACK LOOKS AT GIRL SOBERS SPEAKS TITLE.

TITLE (117)....."Why every man in Mexico knows that there ain't but
one inlet and outlet to this hell hole - and no one
could have passed us."

AS TITLE FINISHES LOLA SPEAKS TITLE.

TITLE (118)....."But there's a secret entrance - a tunnell."
AS TITLE FINISHES LEADER LOOKS KEENLY AT LOLA.

SCENE (259) EXTERIOR ADOBE SHACK.DAY AMBER.

C.U.LEADER LOOKING KEENLY AT LOLA. SPEAKS TITLE.

TITLE (119)....."Where?"

SCENE (260) EXTERIOR ADOBE SHACK.DAY AMBER.

C.U.LOLA LOOKING AT RANCHMAN DROPS HER HEAD STAMMERS SHE
DOES NOT KNOW.

SCENE (261) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.LOLA.JOSE AND LEADER OF RANCHMEN.LOLA HANGING HER HEAD AS IN SCENE PREVIOUS.LEADER CLOSELY WATCHING HER TURNS LOOKS AT JOSE.JOSE SAYS TO RANCHMAN."ALL RIGHT WHAT ARE YOU GOING TO DO?" AS HE FINISHES.LOLA QUICKLY GIVES HIM A LOOK TURNS TO RANCHMAN SPEAKS TITLE.
TITLE (120)....."I lied - this is Andy my husband - please sir don't take him from me."
AS TITLE FINISHES.JOSE LOOKS KEENLY AT GIRL SHE IS

SCENE (262) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE AND LOLA.JOSE KEENLY LOOKING AT HER WITH A PUZZLED EXPRESSION.LOLA TURNS FROM LOOKING DIRECTION RANCHMAN TURNS TO JOSE AND LOOKING UP AT HIM SPEAKS TITLE.
TITLE (121)....."You lied - you are a thief - a cattle thief - but you stole,Andy Walker - you stole --".
AS TITLE FINISHES.LOLA DROPS HER HEAD.

SCENE (263) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.JOSE.ALL THE RANCHMAN AND LOLA.LOLA DROPS HEAD. THE RANCHMEN EXCHANGES KNOWING GLANCES.LEADER NODS TO THEM TO GET HIM THEY START FOR JOSE.LOLA WEAKLY HOLDS UP HER HAND STOPS THEM AND SPEAKS TITLE.
TITLE (122)....."But he stole,gentlemen - you men of families,you husbands - he stole for me."
AS TITLE FINISHES LOLA PAUSES FOR BREATH THEN WEAKLY GOES TO THE LEADER OF THE RANCHMAN STARTS TO TALK.

SCENE (264) EXTERIOR ADOBE SHACK.DAY AMBER.

S.C.U.LOLA AND LEADER OF RANCHMEN.LOLA WHIMPERING TEARS START FROM HER EYES SHE SPEAKS PLEADINGLY THE TITLE.
TITLE (123)....."Can't you see how terribly sick I am ? please sir, put your hand on my cheek."
AS TITLE FINISHES THE RANCHMAN PUTS HAND ON HER CHEEK THEN WITHDRAWS IT.

SCENE (265) EXTERIOR ADOBE SHACK.DAY AMBER.

B.C.U.OF LOLA.TEARS COMING DOWN HER CHEEKS.SHE HALF SOBS
TITLE (124)....."They're hot,aren't they . yes - fever - fever that is consuming me hour by hour."
AS TITLE FINISHES SHE STAGGERS FALLS.

SCENE (266) EXTERIOR ADOBE SHACK. DAY AMBER.

S.C.U. GROUP. LOLA LAPPING ACTION SCENE PREVIOUS FALLS. JOSE CATCHES HER IN HIS ARMS. SHE RECOVERS AND VERY WEAKLY SPEAKS TITLE. TO RANCHMEN.

TITLE (125)..... "He stole to get money to take me to a hospital where I might have a chance - can't you see what it will mean if you take him away - please - please - please"
AS TITLE FINISHES SHE FALLS BACK. JOSE CATCHES HER TAKES HER IN HIS ARMS AND EXPRIEEXH STARTS TO CARRY HER. HAVE BENCH TO SIDE OF DOOR.

SCENE (267) EXTERIOR ADOBE SHACK. DAY AMBER.

S.L.S. JOSE CARRIES LOLA TO BENCH AT SIDE OF SHACK STARTS TO CARESS HER. RANCHMEN WATCHING THEM. LEADER TURNS TO MEN THEY START TO TALK AMONG THEMSELVES.

SCENE (268) EXTERIOR ADOBE SHACK. DAY AMBER.

S.C.U. RANCHMEN. LEADER ASKS MEN WHAT WILL WE DO. ONE OF THEM SAYS BRAND HIM AND LET HIM GO. THEY ALL AGREE. START DIRECTION JOSE AND GIRL. EXITING OUT SCENE THAT DIRECTN

SCENE (269) EXTERIOR ADOBE SHACK. DAY AMBER.

S.C.U. JOSE AND LOLA WITH ROOM ENOUGH TO LET THE RANCHMEN ENTER AND TAKING IN THE DOOR. JOSE REVIVING LOLA SHE WEAKLY RESPONDS. THE RANCHMEN COME ON STOP. BOTH LOOK UP AT RANCHMEN. THEIR LEADER ADDRESSING LOLA SPEAKS
TITLE (126)..... "We want to talk to your husband in the house - alone!"
AS TITLE FINISHES JOSE NODS ALL RIGHT GOES IN THE HOUSE. FOLLOWED BY THE FOUR RANCHMEN. THEY CLOSE THE DOOR. LOLA LOOKING AFTER THEM.

SCENE (270) INTERIOR TUNNEL. DAY AMBER.

S.L.S. ANDY WALKING IS LEADING HIS HORSE THROUGH TUNNEL. EXITS PAST CAMERA.

SCENE (271) EXTERIOR ADOBE SHACK. DAY AMBER.

S.L.S. CENTERING DOOR WITH LOLA SITTING ON BENCH BY SHACK.
THE DOOR OPENS. LOLA GETS UP LOOKS EAGERLY AT THE
FOUR COWBOYS WHO COME OUT. THEY DO NOT LOOK AT HER
BUT EXIT VERY BUSINESS LIKE IN DIRECTION THEY LEFT
THEIR HORSES. LOLA LOOKS AFTER THEM THEN BACK AT DOOR
JOSE COMES OUT BLOOD IS RUNNING DOWN HIS FACE FROM
UNDER HAT. COMING FROM CENTER OF HIS FOREHEAD. LOLA
STAGGERS TO HIM HE PLACES ARM AROUND HER LEADS HER
TO BENCH. THEY SIT DOWN.

SCENE (272) EXTERIOR ADOBE SHACK. DAY AMBER.

S.C.U. JOSE AND LOLA LAPPING ACTION SCENE PREVIOUS. LOLA
WITH A LITTLE CRY OF TERROR WHIPES BLOOD FROM JOSE'S
EYE. HE ASSURES HER THAT HE IS ALL RIGHT. URGES HER TO
GO THEY EXIT.

SCENE (273) EXTERIOR OF TUNNELL OR CAVE. DAY AMBER.

S.L.S. ANDY WITH HORSE COMES OUT FROM TUNNELL WHICH IS PARTLY
CONCEALED BY BRUSH. HE EXITS.

SCENE (274) EXTERIOR ADOBE SHACK. DAY AMBER.

S.L.S. LOLA ON THE HORSE ANDY LEFT AT SHACK. JOSE CARRYING
THE SUIT CASE. LEADS HORSE EXITS BACK TOWARDS THE
KEY HOLE PASS LEADING HORSE.

*****FADE OUT*****

Fade in*
title (127)
art background.
night blued.
Fade out*

The trail to Frontiers.

SCENE (275) ROUGH CANYON COUNTRY. NIGHT BLUED.

FADE IN*

L.S. ROUGH COUNTRY REGISTERING TRAIL. XXXXXXXX IN FAR DISTANCE DISCOVERED ON JOSE LEADING HORSE. LOLA ON HORSE. JOSE CARRYING SUITCASE IS WEARILY PLODDING ALONG HIS HEAD DOWN. AS SCENE RUNS THREE FEET IN CLEAR LAP DISSOLVE TO S.L.S. OF CHARACTERS COMING ALONG. AS THEY REACH FOREGROUND A BULLET KICKS UP DUST JUST AHEAD OF JOSE. HE SUDDENLY STOPS. HE HAS LOLA REGISTER ALARM LOOK OFF SEE.

SCENE (276) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.L.S. THROUGH IRIS. SMOKE CURLING UP AS THOUGH FROM SIX GUN. BEHIND SAME PARTLY CONCEALED BEHIND THE ROCKS IS ANDY.
(just flash)

SCENE (277) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.G.U. ANDY LOOKING DOWN DIRECTION JOSE AND LOLA. GRINS THEN SOBERS SPEAKS TITLE.

TITLE (128)..... "They let you go, did they? well! that's more'n I'm goin' to do!"
AS HE FINISHES HE STARTS TO RAISE GUN.

SCENE (278) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.G.U. JOSE AND LOLA. JOSE STARTS FOR HORSE BULLET EFFECTS KICK UP DUST AROUND HIM.

SCENE (279) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.L.S. ANDY SHOOTING.
(flash)

SCENE (280) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.G.U. JOSE HOLDING HORSE'S HEAD. HORSE JUMPS INTO SCENE RIDERLESS. JOSE LOOKS AT HORSE SEES THAT LOLA IS OFF LOOKS BACK DIRECTION HORSE JUMPED FROM DROPS REINS STARTS THAT DIRECTION.

SCENE (281) ROUGH CANYON COUNTRY. NIGHT BLUED.

**S.L.S. JOSE LAPPING ACTION SCENE PREVIOUS RUNS TO LOLA
SHE IS LAYING ON GROUND .HE BENDS OVER HER STARTS
HURRIEDLY TO SPEAK TO HER. REGISTER BULLET EFFECTS**

SCENE (282) ROUGH CANYON COUNTRY. NIGHT BLUED.

**S.C.U. JOSE AND LOLA. BULLET EFFECTS HITTING AROUND THEM
LOLA STOPS HIM WEAKLY SPEAKS TITLE.**

TITLE (129)..... "Gun - gun - in suitcase."

**AS TITLE FINISHES LOLA WITH A FAINT LITTLE SIGH
DROPS HER HEAD TO HER BREAST. THEN SAGGS SHARPLY TO
TO HER SHOULDER WHERE IT REMAINS QUITE STILL. JOSE
LOOKS DOWN INTO HER LIFELESS FACE. HE FRANTICALLY
CALLS TO HER SHE DOES NOT RESPOND. WITH A LOOK OF
HORROR HE GAZES DOWN INTO HER FACE. THEN LOOKS OFF
DIRECTION ANDY. SETS HIS JAW TURNS TO LOLA HIS FACE
SOFTENS AS HE GENTLY LAYS HER HEAD ON GROUND AND
RUSHES FROM SCENE. DIRECTION SUITCASE.**

SCENE (283) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.L.S. ANDY SHOOTING.

XXXXXXXX (flash)

SCENE (284) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.C.U. JOSE PULLS GUN FROM SUITCASE STARTS SHOOTING.

SCENE (285) ROUGH CANYON COUNTRY. NIGHT BLUED.

L.S. TAKING IN JOSE IN FOREGROUND. ANDY IN BACKGROUND SHOOTING

SCENE (286) ROUGH CANYON COUNTRY. NIGHT BLUED.

**S.L.S. NEAR CAVE OR SOME PICTURESQUE SPOT. PEDRO THE RURALE
IS SEATED BY A CAMP FIRE FRYING SOME FOOD. HIS HORSE
SADDLED IS STANDING NEAR BY. HE SUDDENLY JUMPS TO HIS
FEET REGISTERING HE HEARS NOISE STOPS LOOKS LIS**

SCENE (287) ROUGH CANYON COUNTRY. NIGHT BLUED.

**L.S.SAME AS SCENE (285) JOSE AND ANDY SHOOTING AT EACH OTHER
JOSE IN FOREGROUND. BULLET EFFECTS ALL AROUND HIM.**

SCENE (288) ROUGH CANYON COUNTRY NIGHT BLUED. NEAR CAVE.

**S.L.S.PEDRO AS IN SCENE(286) REGISTERS HE HEARS SHOOTING.
HURRIEDLY MOUNTS EXITS THAT DIRECTION.**

SCENE (289) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.L.S.JOSE SHOTS. (flash)

SCENE (290) ROUGH CANYON COUNTRY. NIGHT BLUED.

**S.L.S.ANDY STARTS TO SHOOT SUDDENLY GRABS LEFT SHOULDER
REGISTERING THAT HE IS HIT. STARTS FOR HORSE. BULLETS
KICK UP DUST AROUND HIM AS HE HURRIEDLY MOUNTS AND
EXITS.**

SCENE (291) ROUGH CANYON COUNTRY. NIGHT BLUED.

**S.L.S.JOSE REGISTERING HE KNOWS ANDY HAS MADE HIS GETAWAY
RUNS TO LOLA. DROPS GUN BENDS DOWN OVER HER. LOOKS
SORROWFULLY DOWN AT HER PLACES HANDS ON HER SHOULDERS**

SCENE (292) ROUGH CANYON COUNTRY. NIGHT BLUED.

**S.C.U. JOSE AND GIRL. JOSE VERY SLOWLY DRAWS HANDS AWAY LEANING
BACK. PAN UP CUTTING OUT DEAD GIRL. JOSE'S FACE AND LIPS
QUIVERING. HE IS MASTERFULLY TRYING TO HOLD BACK THE
TEARS THAT COME AND TRICKLE DOWN HIS CHEEK. HE SUDDENLY
REGISTERS HE HEARS NOISE IN DIFFERENT DIRECTION THAN
ANDY WENT. LOOKS THAT DIRECTION.**

SCENE (293) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.L.S. JOSE KNEELING BY DEAD GIRL LOOKING OFF. PEDRO THE RURALE HURRIEDLY RIDES IN DISMOUNTS. STOPS WITH HAND ON HIS GUN LOOKS SHARPLY AT JOSE. THEN GLANCES AROUND. HE SEES GUN LAYING ON GROUND GOES PICKS IT UP. FEELS IT. JOSE GETS UP LOOKS AT RURALE WHO COMES UP TO JOSE.

SCENE (294) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.C.U. JOSE AND RURALE. CUTTING OUT GIRL. RURALE STEPS INTO CLOSE UP. AND LOOKING SHARPLY AT JOSE SPEAKS TITLE.
TITLE (130)..... "You're under arrest !"

SCENE (295) ROUGH CANYON COUNTRY. NIGHT BLUED.

C.U. JOSE LOOKING AT RURALE. A TEAR TRICKLING DOWN HIS CHEEK HE GLANCES DIRECTION LOLA THEN BACK DIRECTION RURALE AND SPEAKS TITLE.
TITLE (131)..... "You mean, you think I did - this?"
AS TITLE FINISHES JOSE INDICATES AND LOOKS DOWN IN THE DIRECTION OF GIRL.

SCENE (296) ROUGH CANYON COUNTRY. NIGHT BLUED.

S.C.U. JOSE AND RURALE. JOSE LOOKING DOWN AT GIRL. RURALE LOOKING AT JOSE TURNS GLANCES DOWN AT GIRL. JOSE TURNS BACK TO RURALE WHO TURNS LOOKING COLDLY AT JOSE SPEAKS
TITLE (132)..... "I find this hot gun - your riding different horse and wearing different clothes than this morning - that's evidence enough."
AS TITLE FINISHES JOSE ~~XXXXX~~ STARTS TO TELL ABOUT ANX RURALE STOPS HIM SPEAKS TITLE.
TITLE (133)..... "You can tell that at headquarters."
AS RURALE FINISHES HE ORDERS JOSE TO PUT OUT HIS HANDS JOSE DOES RURALE STARTS TO PUT HANDCUFFS ON HIM.
****FADE OUT****

Fade in*
Title (134)
still of Hacienda
for background.
amber.
Fade out*

The home of Conchita Mesa.

SCENE (297) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.
FADE IN*

L.S. TAKING IN HACIENDA. GENERAL AD-LIB BUSINESS OF VACQUEROS RIDING IN BACKGROUND. A TALL HANDSOME MEXICAN RANCHMAN DRESSED IN RICH CHARO SUIT IS TALKING TO ANDY. ANDY HAS ON COMPLETE CHANGE OF AMERICAN COWPUNCHER CLOTHES ALL REGISTERING HEATNESS. CONCHITA AND A YOUNG VACQUERO ARE DISCOVERED ON RIDING TOWARDS THEM. RUN SCENE UNTIL CONCHITA REACHES HER FATHER. WHICH SHOULD RUN ABOUT FOUR FEET IN THE CLEAR. AFTER THE FADE IN IS FULL IN THE LAP DISSOLVE TO FULL FIGURE SHOT OF THE GROUP. HER FATHER HELPS HER TO DISMOUNT. THEY EMBRACE. VACQUERO ALSO DISMOUNTS. TAKES CONCHITAS HORSE. STANDS WATCHING FATHER AND IN CONVERSATION. ANDY CLOSELY AND ADMIRINGLY WATCHING CONCHITA.

ANDY'S HORSE IN EVIDENCE.

SCENE (298) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

S.C.U. GROUP. CONCHITAS FATHER TURNS CALLS ANDY. HE COMES FORWARD. THEN TURNING TO CONCHITA. SPEAKS TITLE.
TITLE (135)..... "Daughter - meet our new foreman. Senior Lute Chaney."
CONCHITA RECOGNIZES THE INTRODUCTION. TURNS TO HER FATHER STARTS TO ASK WHAT BECAME OF THE OLD FOREMAN. ANDY SCRUTINIZES THE GIRL. THE VACQUERO EYES ANDY SUSPICIOUSLY.

SCENE (299) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

C.U. ANDY SIZING UP GIRL GLANCES DOWN THEN UP WITH SUGGESTIVE SMILE.

SCENE (300) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

C.U. OF THE VACQUERO. LOOKING KEENLY DIRECTION ANDY GIVES QUICK GLANCE DIRECTION CONCHITA THEN BACK TO ANDY STARTS TOWARDS HIM.

SCENE (301) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

S.C.U. ANDY AND THE VACQUERO. THE VACQUERO STEPS UP IN FRONT ANDY. VACQUERO AND ANDY EYE EACH OTHER REGISTERING THAT THE VACQUERO READ ANDY'S THOUGHTS. ANDY EYES VACQUERO FROM HEAD TO FOOT AND WITH A SMILE OF DERISION STARTS DIRECTION HIS HORSE. THE VACQUERO WATCHING HIM WITH SUSPICION.

SCENE (302) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

S.L.S. ANDY LAPPING ACTION SCENE PREVIOUS GOES TO HORSE CALLS TO CONCHITAS FATHER TELLING HIM HE IS GOING TO LOOK OVER THE RANGE AND WITH BOW TO CONCHITA. HE MOUNTS RIDES AWAY. THE VACQUERO GOES TO CONCHITAS FATHER. STARTS TO TALK TO HIM. CONCHITA EXITS TOWARDS HOUSE.

SCENE (303) EXTERIOR NEAR CONCHITAS HACIENDA. DAY AMBER.

S.L.S. ANDY RIDING SUDDENLY LOOKS TO SIDE CAMERA STOPS.

SCENE (304) EXTERIOR NEAR CONCHITAS HACIENDA. DAY AMBER.

S.L.S. ON DIFFERENT ANGLE THAN SCENE PREVIOUS. ANDY IN FOREGROUND AS IN SCENE PREVIOUS LOOKING. DISCOVERED ON IS A HARD LOOKING CHARACTER DRESSED AS AN AMERICAN COWPUNCHER. HE IS RIDING HARD. HE SLIDES UP HIS HORSE UP ALONGSIDE ANDY. STARTS TO HURRIEDLY AND EXCITEDLY TALK.

SCENE (305) EXTERIOR NEAR CONCHITAS HACIENDA. DAY AMBER.

S.C.U. ANDY AND THE HARD LOOKING CHARACTER. THE CHARACTER EXCITEDLY TALKING SPEAKS TITLE.

TITLE (136)..... "Garcia caught me brandin' his calves - come on, we haven't a minute to lose."

AS TITLE FINISHES ANDY FLIES INTO A RAGE SPEAKS TITLE.

TITLE (137)..... "Where do you get that "come on" stuff?"

AS TITLE FINISHES THE CHARACTER GIVES HIM A SURPRISED LOOK THEN FLIES INTO A RAGE AND HEATIDELY SPEAKS TITLE

TITLE (138)..... "You hired me to do it and I won't stand for double crossin' - You've got to stick with me!"

AS TITLE FINISHES. ANDY WITH A GROWL PLACES HIS HAND THREATENINGLY AND YELLS TITLE.

TITLE (139)..... "You'll get no help from me - use them spurs and beat it!"

AS TITLE FINISHES. THE CHARACTER WITH AN OATH WHEELS HIS HORSE AND EXITS. ANDY HEADS BACK IN DIRECTION HE CAME FROM.

SCENE (306) EXTERIOR NEAR CONCHITAS HACIENDA. DAY AMBER.

S.L.S. ANDY AND CHARACTER LAPPING ACTION SCENE PREVIOUS EXIT DIFFERENT DIRECTIONS. ANDY GOING BACK DIRECTION HACIENDA.

SCENE (307) EXTERIOR NEAR CONCHITAS HACIENDA. DAY AMBER.

S.L.S. A BAND OF RIDERS IN CHARO SUITS HEADED BY AN OLD DIGNIFIED MEXICAN RANCHER RIDING HARD WHIP THROUGH SCENE.

SCENE (308) EXTERIOR PRETTY LOCATION NEAR PORCH. CONCHITAS HACIENDA. AMBER

C.U. CONCHITA SITTING DREAMING .SHE IS THINKING ABOUT SOMETHING. SHE MECHANICALLY PLACES CHIN RESTING IT IN THE PALM OF HER HAND LOOKS OFF INTO SPACE THINKING.
****FADE OUT****

SCENE (309) EXTERIOR LOPEZ HACIENDA. NIGHT BLUED.
FADE IN*

C.U. CONCHITA AND JOSE SITTING IN PRETTY LOCATION WITH BACK LIGHT IN LITTLE LOVE SCENE. SUDDENLY LOOK OFF. SEE.

SCENE (310) EXTERIOR LOPEZ HACIENDA. NIGHT BLUED.

S.L.S. THE MEXICAN OF SCENE (33) IS STRUMMING A GUITAR AND SINGING. HE IS SERANADING A SPANISH GIRL ON BALCONY OR SOME PLACE NEAR HIM. STOPS. SHE THROWS HIM A ROSE FROM HER HAIR. HE CATCHES IT KISSES IT.

SCENE (311) EXTERIOR LOPEZ HACIENDA. NIGHT BLUED.

C.U. CONCHITA AND JOSE. LOOKING OFF AS IN SCENE (309) TURN LOOK AT EACH OTHER SMILE. CONCHITA WITH A LITTLE COQUETTISH SHRUG NESTLES CLOSE TO JOSE WHO PUTS ARMS AROUND HER KISSES HER.

*****FADE OUT*****

SCENE (312) EXTERIOR PRETTY LOCATION NEAR PORCH CONCHITAS HACIENDA. AMBER
FADE IN*

CU. CONCHITA AS IN SCENE. AS SCENE FADES IN SHE REGISTERS SLIGHT SMILE AS THE MEMORIES DAWN ON HER THEN THEY DEEP SIGN OF REGRET FOR LEAVING JOSE. SHE DROPS HER HEAD REGISTERING REGRET. SUDDENLY GLANCES UP AND OFF THEN S SUDDENLY OPENS EYES IN STARTLED AMAZEMENT. EXITS HURRIEDLY THAT DIRECTION.

SCENE (314) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

L.S. TAKING IN FRONT HACIENDA. CONCHITAS FATHER TALKING TO THE VACQUERO OF SCENE (300). HIS HORSE AND CONCHITAS NEARBY. THE BAND OF HORSEMEN IN CHARO SUITS OF SCENE (307) DISCOVERED ON RIDING HARD TOWARDS HACIENDA. ANDY RIDES IN FROM DIFFERENT DIRECTION. CONCHITA COMES RUNNING IN ALL MEET IN FRONT HACIENDA. THE LEADER OF MOUNTED MEN DISMOUNTS GOES QUICKLY TO CONCHITAS FATHER. CONCHITA GOES TO HER FATHER. ANDY DISMOUNTS EDGES IN TO HEAR THE NEWS. ALL OTHER RIDERS REMAIN MOUNTED.

SCENE (315) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

S.L.S. TAKING IN GROUP. THE LEADER OF HORSEMAN GOES TO CONCHITAS FATHER. CUT WITH HIM IN ACTION GOING .

TITLE (140) Carlos Garcia, one of the richest ranch owners in Mexico.

SCENE (316) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

C.U. CARLOS COMES INTO CLOSE UP GLANCES AROUND DIRECTION ANDY THEN TO CONCHITAS FATHER SPEAKS TITLE.

TITLE (141)..... "Edwardo, we're after one of your men named "Rat Eye" - I caught him branding my calves."

SCENE (317) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

S.C.U. TAKING IN. EDUARDO. CONCHITA AND HER FATHER. ANDY AND THE VACQUERO. ANDY STEPS FORWARD ALL LOOK AT HIM HE SPEAKS

TITLE (142)..... "I saw him ridin' for the halls." AS TITLE FINISHES. CONCHITAS FATHER ADDRESSING ANDY SPEAKS TITLE.

TITLE (143)..... "Why didn't you stop him?" AS TITLE FINISHES. ANDY GLANCES AT GARCIA THEN BACK TO CONCHITAS FATHER SPEAKS TITLE.

TITLE (146)..... "How'd I know he was stealing calves." AS TITLE FINISHES. GARCIA GIVES ANDY A LOOK OF CONTEMPT TURNS TO CONCHITAS FATHER TELLS HIM INDICATING THE MOUNTED MEN. "I'LL SEND THE BOYS AFTER HIM." HE TURNS DIRECTION MOUNTED MEN TELLS THEM TO GO AFTER "RAT EYE"

SCENE (318) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

S.L.S. TAKING IN GROUP AND MOUNTED MEN. GARCIA GIVING ORDERS WAVES TO THEM TO GO. THEY WHIP OUT OF SCENE HURRIEDLY. ANDY LEADS HIS HORSE OUT SCENE DIRECTION CORRELL. THE VACQUERO WATCHING HIM. TURNS GLANCES DIRECTION CONCHITA TURNS FOLLOWS DIRECTION ANDY. GARCIA TURNS TO CONCHITAS FATHER. WHO STARTS TO TALK.

SCENE (319) EXTERIOR CONCHITAS HACIENDA. DAY AMBER.

S.G.U. CONCHITA. HER FATHER AND GARCIA. CONCHITAS FATHER TALKING SPEAKS TITLE.

TITLE (145)..... "Besides, we've got to a point where we've got to organize and assist the "Rurales".

TITLE (146)..... "Yes! - that's why I've advertised a Fiesta at my Hacienda a week from to night so we can all get together."

AS TITLE FINISHES. CONCHITAS FATHER TELLS HIM "THAT'S GOOD" AND INDICATING HOUSE SAYS COME LET US TALK IT OVER. HE PUTS ARM AROUND CONCHITAS WAIST THEY ALL EXIT TOWARDS HOUSE.

SCENE (320) EXTERIOR CONCHITAS HACIENDA. AT GATE TO CORRELL. DAY AMBER.

S.G.U. OF GATE. ANDY COMES ON LEADING SADDLE HORSE. IS ABOUT TO OPEN GATE LOOKS UP STOPS. THE VACQUERO COMES ON LOOKS COOLLY AT ANDY WHO STEPS TOWARDS VACQUERO AND THREATENINGLY SPEAKS TITLE.

TITLE (147)..... "Listen, kid, hands off that girl, savvy?" AS TITLE FINISHES. THE VACQUERO REGISTERS THAT ANDY'S THREAT DON'T SCARE HIM HE HOOKS HIS THUMB INTO TOP OF HIS PANTS AND COOLLY SPEAKS TITLE.

TITLE (148)..... "You beat me to it, I came to tell you the same d--* thing."

AS TITLE FINISHES THEY BOTH STARE AT EACH OTHER. THE VACQUERO TURNS EXITS BACK DIRECTION HE CAME FROM. ANDY'S FACE HARDENS AND WITH NARROWED EYES WATCHES DIRECTION VACQUERO WENT.

*****FADE OUT*****

Fade in*
Title (149)
art background.
amber.
Fade out*

The Law of Mexico.

SCENE (321) EXTERIOR MEXICAN STREET. DAY AMBER.

FADE IN*

L.S. STREET. GENERAL AD-LIB BUSINESS OF CHARACTERS MOVING ABOUT. ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ IN BACKGROUND IS ADOBE BUILDING WITH SIGN OVER IT AS THE RURALE HEADQUARTERS. IN FRONT OF SAME ARE THREE TYPICAL PICTURESQUE TYPES WEARING UNIFORM OF THE RURALES. RUN SCENE FIVE FEET AND LAP DISSOLVE TO S.L.S. OF FRONT OF RURALE HEADQUARTERS. THE THREE RURALES ARE IN JILE CONVERSATION. RUN SCENE THREE FEET AFTER LAP FULL IN AND LAP DISSOLVE TO L.S. OF THE INTERIOR OF RURALE HEADQUARTERS. THIS SET OF ADOBE CONSTRUCTION. WINDOWS BARRICKED. RIFLE RACKS ON SIDE WALL. NEAR CENTER OF ROOM IS LARGE FLAT TOP TABLE DESK. SITTING AT DESK IS A FINE LOOKING CHARACTER WRITING. HE IS DRESSED IN THE UNIFORM OF A CAPTAIN OF RURALES. IN REAR OF SET ARE JAIL SETS. INSIDE OF ONE LOOKING THROUGH THE BARS IS JOSE LEON. IN THE CLOTHES ANDY MADE HIM WEAR HE IS TALKING TO PEDRO GOMEZ THE RURALE.

SCENE (322) INTERIOR RURALE HEADQUARTERS. DAY AMBER.

S.C.U. PEDRO AND JOSE AT JAIL DOOR. PEDRO SPEAKS TITLE.

TITLE (150)..... "I told the Captain I thought you were innocent, and asked if he would parole you, I would be responsible and bring you back, if we did not find Andy Walker."

AS TITLE FINISHES JOSE LEANS FORWARD AND EAGERLY SPEAKS TITLE (151)..... ASKING PEDRO WHAT THE CAPTAIN SAID. PEDRO GLANCES IN DIRECTION MAN SITTING AT DESK THEN LEANS CLOSER TO JOSE AND INDICATING MAN AT DESK SPEAKS TITLE.

TITLE (151)..... "He is waiting for an answer to a message he sent to Don Lopez to find out if you lied about a letter that brought you to the Bowl of Hell".

AS TITLE FINISHES. JOSE SMILES STARTS TO TALK TO PEDRO.

SCENE (323) EXTERIOR RURALE HEADQUARTERS. DAY AMBER.

S.C.U. OF THE THREE RURALES SITTING IN FRONT OF HEADQUARTERS THEY ARE IN CONVERSATION. SUDDENLY ONE OF THEM ~~XXXXX~~ LOOKS BACK DOWN STREET RESEMBLES HE SEES SOMETHING CALLS OTHERS ATTENTION ALL LOOK SEE.

SCENE (324) EXTERIOR RURALE HEADQUARTERS. DAY AMBER.

S.L.S. TAKING IN DOOR TO HEADQUARTERS AND THREE RURALES IN FOREGROUND. IN BACKGROUND IS THE CHARACTER OF SCENE (305) that spoke title (136) to ANDY. HE IS MOUNTED COMING DOWN STREET WITH A RURALE. STREET CROWD FOLLOWING TO GET LOOK AT PRISONER. THEY DISMOUNT ENTER HEADQUARTERS.

make note how they enter.

SCENE (325) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

**S.C.U.JOSE AND PEDRO AT JAIL DOOR TURN LOOK TO FRONT SET
PEDRO EXITS THAT DIRECTION.
(very short flash)**

SCENE (326) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

**L.S.SET.CAPTAIN AT DESK LOOKING DIRECTION DOOR.PEDRO
COMING FROM GELL TOWARDS CAPTAIN.PRISONER HERDED BY
HIS CAPTOR IS FOLLOWED BY THE THREE RURALES.THEY STOP
AT DESK.THE CAPTAIN EYES THE PRISONER TURNS TO RURALE
AND INDICATING PRISONER ASKS WHAT HE ARRESTED HIM FOR.
RURALE INDICATING PRISONER SPEAKS TITLE.
TITLE (152)....."The way he was whipping and spurring his horse towards
the border looked suspicious."
AS TITLE FINISHES ALL LOOK AT CAPTAIN.**

SCENE (327) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

**C.U.CAPTAIN.LETS HIS GLANCE ROVE UP AND DOWN OVER PRISONER
THEN SAYS "WHAT HAVE YOU TO SAY FOR YOURSELF?"**

SCENE (328) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

**S.C.U.GROUP WITH JOSE IN BACKGROUND LOOKING OUT FROM JAIL
DOOR. ALL LOOKING AT CAPTAIN TURN LOOK AT PRISONER.
WHO STARTS TO TALK. SPEAKING TITLE.
TITLE (153)....."I was carryin' out the orders of the foreman that
works for Eduardo Mesa and got caught brandin' Garcia's
calves."
AS TITLE FINISHES.ALL LOOK AT CAPTAIN.**

SCENE (329) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

**TITLE C.U.CAPTAIN LOOKING AT PRISONER LEANS BACK SPEAKS TITLE.
(154)....."What is the foremans name?"**

SCENE (330) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

C.U.PRISONER LOOKING DIRECTION CAPTAIN SAYS TITLE.
TITLE (155)....."Lute Chaney."

SCENE (331) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

C.U.CAPTAIN.LEANS FOWARD AND ADDRESSING PRISONER SPEAKS TITLE
TITLE (156)....."What does he look like ? describe him !"

SCENE (332) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

S.C.U.PRISONER STARTS TO DESCRIBE LUTE CHANEY.

SCENE (333) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

S.C.U.JOSE BEHIND THE BARS IN THE CELL .HE IS LOOKING DIRECTIO
PRISONER INTENTLY LISTENING.

SCENE (334) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

S.C.U.PRISONER DESCRIBING LUTE CHANEY.TELLS CAPTAIN HE HAS
SGAR ON RIGHT CHEEK.AND DRAWS WINGER OVER CHEEK INDICATE
ING SAME.

SCENE (335) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

S.C.U.JOSE CALLS THROUGH BARS THE TITLE IN DIRECTION CAPTAIN
TITLE (157)....."Show him the picture."

SCENE (336) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

S.C.U.GROUP.ALL TURN LOOKS BACK DIRECTION JOSE.

SCENE (337) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

SCENE (337) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

S.C.U.JOSE LOOKING THROUGH BARS CELL DOOR.SPEAKS TITLE.
TITLE (158)....."It is in the suitcase."

SCENE (338) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

S.C.U.GROUP.LOOKING BACK DIRECTION JOSE TURN.PEDRO TAKES
SUITCASE FROM UNDER DESK OPENS IT HANDS PRISONER
PICTURE.PRISONER TAKES IT LOOKS DOWN AT PICTURE.
THIS SUITCASE IS THE ONE BELONGING TO LOLA.THE ONE
JOSE BROUGHT FROM THE ADOBE SHACK AND LATER GOT THE
GUN FROM IN THE FIGHT WITH ANDY.

SCENE (339) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

G.U.PICTURE WITH SUGGESTION OF PRISONERS HANDS HOLDING SAME
IT IS A PHOTOGRAPH OF ANDY WALKER.

SCENE (340) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

S.C.U.GROUP ALL WATCHING PRISONER WHO IS LOOKING AT PICTURE.
HE LOOKS UP DIRECTION CAPTAIN SPEAKS TITLE INDICATING
PICTURE BY POINTING TO SAME.
TITLE (159)....."That's him!"
AS HE FINISHES TITLE HE LOOKS DOWN AT PICTURE.HIS FACE
HARDENS AND REGISTERING HATRED FOR ANDY SPEAKS TITLE.
TITLE (160)....."He's posing as Lute Chaney, but his real name is
Andy Walker."
AS TITLE FINISHES.CAPTAIN DROPS GAZE STARTS TO TAP
DESK WITH FINGERS IN THOUGHT.

SCENE (341) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

G.U.CAPTAIN.TAPPING FINGERS ON DESK IN THOUGHT.MAKES DECISION
TURNS LOOKS DIRECTION PRISONER SPEAKS TITLE.
TITLE (161)....."We'll hold you untill we get Walker."

SCENE (342) INTERIOR RURALE HEADQUARTERS.DAY AMBER.

S.C.U.GROUP.PRISONER STARTS TO ARGUE WITH CAPTAIN.CAPTAIN
STOPS HIM.ORDERS RURALE TO TAKE HIM TO CELL.TURNS
TELLS PEDRO TO BRING JOSE TO THE DESK.PEDRO STARTS
FOR CELL. CAPTAIN STARTS TO GET READY SOME OFFICIAL
PAPERS.

SCENE (343) INTERIOR RURALE HEADQUARTERS. DAY AMBER.

S.C.U. CAPTAIN GETS STATIONERY STARTS TO WRITE.

SCENE (344) INTERIOR RURALE HEADQUARTERS. DAY AMBER.

S.C.U. TAKING IN GROUP. PEDRO AND JOSE COME TO DESK. THE CAPTAIN LOOKS UP AT JOSE, LEANS BACK IN CHAIR LAYS DOWN PEN AND SPEAKS SAYING "If I parole you will you return at a given date?" JOSE EAGERLY STEPS FORWARD SAYS "YES SER" THE CAPTAIN GLANCES AT PEDRO THEN TO JOSE TELLS HIM TO RAISE HIS HAND. HE DOES SO THE CAPTAIN SAYS, "YOU PROMISE NEVER TO GET WITHIN CALL OF PEDRO AND RETURN HERE IN TEN DAYS." JOSE NODS HE WILL take down his hands. CAPTAIN TAKES PEN IS ABOUT TO WRITE STOPS LOOKS UP AT JOSE SPEAKS TITLE.

TITLE (162)..... "I am paroling you in custody of Pedro, to give you an opportunity to prove your innocence - both of you must report her in ten days." AS TITLE FINISHES JOSE THANKS HIM. CAPTAIN STARTS TO WRITE. THE RURALES GATHER AROUND JOSE AND CONGRATULATE HIM. REGISTERING THEY ARE PLEASED WITH THE DECISION.

*******FADE OUT******

**Fade in*
TITLE (163)
art background.
Blued.
Fade out***

The red tinged Mexican moon, like a heavenly spotlight illuminated the Hacienda. The hour of the Fiesta had arrived.

**SCENE (345) FIESTA. AT HACIENDA. NIGHT BLUED.
FADE IN***

L.S. TAKING IN HACIENDA. SADDLE HORSES. CARRIAGES. SCATTERED AROUND AND IN FRONT HACIENDA. MEXICAN STRING AUCHESTRA PLAYING. THEY ARE IN UNIFORM. A MIXED CROWD OF OLD MEN AND WOMEN, CHILDREN AND THE YOUNG DANCING ELEMENT. THE VACQUEROS IN CHARO SUITS IN PROMINENCE. THE DANCE GOING ON MUSIC PLAYING. AS SCENE IS FULL IN A HORSEMAN RIDES IN FROM BACK OF CAMERA. HE IS RIDING A BEAUTIFUL HORSE AND IS DRESSED AS RURALE WITH LONG CLOAK ABOUT HIM. AS HE REACHES HALF WAY BETWEEN CAMERA AND THE HACIENDA. LAP DISSOLVE TO A S.L.S. DANCERS REGISTERING MUSICIANS IN THE BACKGROUND.

SCENE (346) FIESTA AT HACIENDA. NIGHT BLUED.

S.C.U. MUSICIANS. PLAYING AWAY KEEPING TIME SWAYING AND TAPPING THEIR FEET.

SCENE (347) FIESTA. AT HACIENDA. NIGHT BLUED.

S.L.S. ON DIFFERENT ANGLE THAN SCENES PREVIOUS. TAKING IN THE DANCE. CONCHITA IN BEAUTIFUL SPANISH GOWN IS IN FOREGROUND DANCING WITH LUTE CHANEY.

SCENE (348) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. CONCHITA AND LUTE CHANEY DANCING.

SCENE (349) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. MUSICIANS PLAYING. THEY ARE IN THE SPIT OF THE DANCE AND LAUGH AND CALL IN THAT DIRECTION.
(Xflash)

SCENE (350) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. CONCHITA AND LUTE WITH SUGGESTION OTHER DANCERS. THEY ARE PUTTING IT ON THE MAP. THE CHARACTER THAT RODE IN FROM BACK OF CAMERA WITH LONG CLOAK OVER HIM COMES IN BACKGROUND STOPS LOOKS AT DANCERS. HE HAS CLOAK MUFFLED UP CLOSE AROUND CHIN. HE WEARS ~~BEKEDONNEXANNE~~ BLACK MUSTACHE.

SCENE (351) FIESTA. AT HACIENDA. NIGHT BLUED.

C.U. CHARACTER WITH BLACK MUSTACHE AND CLOAK. HE IS LOOKING DIRECTION CONCHITA AND LUTE CHANEY. GLANCES DIRECTION DOOR HACIENDA. FLASHES A GLANCE AT LUTE CHANEY THEN EXITS DIRECTION DOOR.

SCENE (352) FIESTA. AT HACIENDA. NIGHT BLUED.

S.L.S. ON DIFFERENT ANGLE THAN SCENES PREVIOUS. DANCE STOPS. ONLOOKERS APPLAUD. DANCES SMILING START AND GO TO SEATS MAKE THIS A VERY HAPPY ENTHUSIASTIC CROWD. REGISTERING THE JOYOUS SPIRIT OF THE MEXICAN PEOPLE.

SCENE (353) FIESTA.AT HACIENDA.NIGHT BLUED.

S.C.U.DOOR AT HACIENDA.THE CHARATER WITH CLOAK AND BLACK MUSTACHE.COMES ON KNOCKS.LISTENS.REGISTERS HE HEARS CALL TO COME IN ENTERS HOUSE.

SCENE (354) INTERIOR HACIENDA.NIGHT BLUED.

S.L.S.THE CHARACTER WITH BLACK MUSTACHE COMES ON.MEETS A WELL DRESSED MIDDLE AGED SPANISH LADY.HE BOWS BUT DOES NOT REMOVE HIS HAT.HE SPEAKS TITLE.
TITLE (164)....."I wish to see,Senior Carlos Garcia."
AS TITLE FINISHES.THE LADY TELLS HIM SHE WILL CALL HIM AND EXITS THROUGH DOOR.THE CHARACTER SITS DOWN.THE LADY STOPS GLANCES AT HIM EXITS.HURRIEDLY.

SCENE (355) FIESTA.AT HACIENDA.NIGHT BLUED.

S.C.U.AT WELL OR SOME PICTURESQUE SPOT NEAR WHERE DANGERS WERE.LUTE CHANEY IS TALKING TO CONCHITA AND CARLOS GARCIA.TWO VAGQUEROS IN GROUP TALKING.THE LADY OF SCENE PREVIOUS THAT CAME OUT OF THE HOUSE COMES ON HURRIEDLY AND INDICATING DIRECTION HOUSE SPEAKS TITLE.EXCITEDLY.
TITLE (165)....."There's a man to see you,Carlos, - He sits in my own parlor without even offering to remove his hat."
AS TITLE FINISHES CARLOS QUICKLY GLANCES DIRECTION DOOR.THEN BACK TO THE LADY NODS STARTS HURRIEDLY TO WARDS THE HOUSE ALL LOOK AFTER HIM.

SCENE (356) INTERIOR HACIENDA.NIGHT BLUED.

S.C.U.CHARACTER WITH CLOAK.SITTING.GLANCES AROUND GETS UP EXITS TOWARDS DOOR.

SCENE (357) FIESTA.AT HACIENDA.NIGHT BLUED.

S.C.U.DOOR HACIENDA.CARLOS IS ABOUT TO ENTER DOOR.THE CHARACTR WITH CLOAK AND BLACK MUSTACHE COMES OUT.THEY MEET. CARLOS KENSLY LOOKING AT HIM ~~XXXXXXXXXX~~ CURTLY ASKS WHAT HE WANTS.THE STRANGER ASKS IF HE IS CARLOS GARCIA. CARLOS NODS YES.THE STRANGER ~~XXXXXXXXXXXXXXXXXXXX~~ GLANCES QUICKLY AROUND.THEN TELLS CARLOS HE WANTS TO TALK TO HIM PRIVATELY .CARLOS NODS AND INDICATING DIFFERENT DIRECTION THAN LADY WENT WHEN SHE CAME OUT OF HOUSE HE AND THE STRANGER EXIT.

SCENE (358) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.L.S.NEAR HACIENDA GATE.PEDRO AND TWO RURALES RIDE UP
STOP GO THROUGH GATE.**

SCENE (359) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.C.U.CARLOS AND THE STRANGER WITH CLOAK AND BLACK MUSTACHE
CARLOS READING LETTER.GLANCES UP AT STRANGER HANDS
HIM LETTER.TELLS HIM TO GO ABOUT MATTERS IN HIS OWN
WAY.THE STRANGER EXITS.CARLOS LOOKS AFTER HIM RUBS
HIS CHIN IN THOUGHT.TURNS EXITS DIRECTION. WHERE
THE DANCERS ARE.**

SCENE (360) FIESTA AT HACIENDA.NIGHT BLUED.

**S.C.U.THE STRANGER WITH CLOAK AND BLACK MUSTACHE COMES ON
ALONG WALL OR SIDE HACIENDA.STOPS TURNS LOOKS DIRECTION
CROWD.**

SCENE (361) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.L.S.DANCE GOING ON STOPS.CROWDS START FOR SEATS.
IN FOREGROUND.LUTE CHANEY.CONCHITA AND CARLOS WIFE.
(the lady that came out of the house) THEY ARE IN THE
FOREGROUND APPLAUDING DANCERS.**

SCENE (362) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.C.U.CARLOS GARCIA.HE IS STANDING ON STEPS OR CHAIR LOOKING
AROUND.SMILING.REGISTERING HE IS HAPPY TO SEE THE
PEOPLE ENJOYING THEMSELVES.HE CALLS TITLE.**

TITLE (166)....."My good friends."

SCENE (363) FIESTA.AT HACIENDA.NIGHT BLUED.

S.L.S.CARLOS WITH BACK TO CAMERA IN FOREGROUND.PEOPLE GOING TO SEATS STOP LOOK UP AT HIM.

SCENE (364) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.C.U.CARLOS GARCIA.LOOKING DIRECTION PEOPLE.SPEAKS TITLE.
TITLE (167)....."We welcome you - the programme is dance and be merry."**

SCENE (365) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.L.S.SHOOTING DOWN AT CROWD.WITH HAPPY FACES THEY APPLAUD
(flash)**

SCENE (366) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.C.U.CARLOS GARCIA.LOOKING DIRECTION CROWD.SPEAKS TITLE.
TITLE (168)....."To morrow we ranchers organize to assist the Rurales -
which means, "Adios" to all cattle thieves."**

SCENE (367) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.L.S.TAKING IN CROWD.THEY GO WILD WITH APPLAUSE.THE VACQUEROS
WAVE THEIR HATS AND CALL "DOWN WITH THE CATTLE THIEFS"
WOMEN CLAP THEIR HANDS.**

SCENE (368) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.C.U.LUTE.CONCHITA AND CARLOS WIFE.APPLAUDING.SUDDENLY.
CARLOS WIFE STOPS LOOKS SEES.**

SCENE (369) FIESTA.AT HACIENDA.NIGHT BLUED.

**S.L.S.THROUGH IRIS.THE CHARACTER IN CLOAK WITH BLACK MUSTACHE
IS STANDING .WITH ARMS FOLDED UNDER CLOAK.WATCHING.**

SCENE (370) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. LUTE, CONCHITA AND CARLOS WIFE. ~~XXXXXXXXXX~~ LUTE AND CONCHITA, SMILING APPLAUDING. CARLOS WIFE LOOKING OFF TURNS CALLS LUTES AND CONCHITAS ATTENTION THEY LOOK DIRECTION INDICATED REGISTER THEY SEE MAN WITH ARMS FOLDED. TURNS LOOK AT EACH OTHER. CARLOS WIFE SPEAKS TITLE TO THEM INDICATING ~~DIRECTION~~ MAN THE SAN
TITLE (169)..... "That is the man that came to my parlor - why does he not applaud?"
AS TITLE FINISHES. THEY LOOK DIRECTION CHARACTER MENTIONED TURN LOOK AT EACH OTHER. LUTE SAYS "I'LL FIND OUT". AND TURNS DIRECTION CROWD. SPEAKS TITLE.
TITLE (170)..... "Men, there's a suspicious looking stranger her."
AS TITLE FINISHES. LUTE LOOKS IN DIRECTION MAN WITH CLOAK. TURNS GAZE BACK DIRECTION CROWD SPEAKS TITLE.
TITLE (171)..... "We'll find out who he is."
AS HE FINISHES TITLE HE STARTS DIRECTION MAN WITH CLOAK WEARING BLACK MUSTACHE.

SCENE (371) FIESTA. AT HACIENDA. NIGHT BLUED.

L.S. LUTE LAPPING ACTION SCENE PREVIOUS STARTS FOR MAN WITH CLOAK. CROWD FALL IN BEHIND HIM.

SCENE (372) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. MAN WITH CLOAK WEARING BLACK MUSTACHE. LOOKING IN DIRECTION ON COMING CROWD.

SCENE (373) FIESTA. AT HACIENDA. NIGHT BLUED.

S.L.S. A SIDE SHOT ON CROWD. THEY REACH THE MAN WEARING CLOAK AND BLACK MUSTACHE. LUTE STEPS UOT AND POINTING AT THE MAN WITH CLOAK SPEAKS TITLE.
TITLE (172)..... "Take off that hat and tell why you're her!"

SCENE (374) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. CHARACTER WITH CLOAK. LOOKING DIRECTION LUTE. SHIFTS GAZE TO CROWD SPEAKS TITLE.
TITLE (173)..... "Ladies, I apologize for this disturbance."
AS TITLE FINISHES HE SHIFTS GAZE DIRECTION LUTE AND SPEAKS TITLE.
TITLE (174)..... "You step outside!"
AS TITLE FINISHES THE CHARACTER STARTS FOR GATE.

SCENE (375) FIESTA.AT HACIENDA.NIGHT BLUED.

S.I.S.THE CHARACTER IN CLOAK LAPPING ACTION SCENE PREVIOUS
STARTS TO GO.LUTE MAKES A JUMP AT HIM HITS HAT.IT FALLS
BACK CHARACTER JUMPS BACK. LUTE POINTS TO CHARACTERS
FOREHEAD SAYS TITLE.

TITLE (175)....."Look !"
ALL CHARACTERS LEAN FOWARD LOOK SEE.

SCENE (376) FIESTA.AT HACIENDA.NIGHT BLUED.
IRIS*

B.C.U.FOREHEAD OF CHARACTER WITH CLOAK.HIS HAT BACK.SHOWING
A RED SCAR ON HIS FOREHEAD MARKED LIKE THE LETTER X

SCENE (377) FIESTA.AT HACIENDA.NIGHT BLUED.

S.L.S.SAME AS SCENE (375) ALL LOOKING DIRECTION CHARACTER
WITH CLOAK.LUTE TURNS TO CROWD YELLS TITLE.

TITLE (176)....."He's branded a thief."
AS TITLE FINISHES.HE AND CROWD ANGRILLY START FOR
CHARACTER.WHO SUDDENLY THROWS OVER THE CLOAK.DISPLAYING
THE FULL UNIFORM OF A RURALE.HE PLACES HAND ON GUN.THE
CROWD STEP BACK AND IN ONE VOICE UTTER "A RURALE".
THE CHARACTER LOOKING AT THEM SPEAKS TITLE.
TITLE (177)....."Yes,a Rurale ! and a Rurale,men,who - has found his
man."

SCENE (378) FIESTA.AT HACIENDA.NIGHT BLUED.

S.C.U.LUTE CHANEY.WITH AN OATH SPRINGS AT THE RURALE.THE
CHARACTERS NEAR HIM GRAB HIM.

SCENE (379) FIESTA.AT HACIENDA.NIGHT BLUED.

S.C.U.RURALE.LOOKING KEENLY AT LUTE CHANEY.TURNS GAZE TO
CROWD SPEAKS TITLE.

TITLE (178)....."This is a case between Jose Leon and Andy Walker."

SCENE (380) FIESTA. AT HACIENDA. NIGHT BLUED.

S.L.S. CROWD WITH LUTE IN FOREGROUND BEING HELD. TO SIDE STANDS CONCHITA. ALL LOOKING EAGERLY LISTENING. LUTE OPENS EYES WITH SUGGESTION OF FEAR. (flash)

SCENE (381) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. RURALE.. LOOKING DIRECTION CROWD. GLANCES DOWN IN DIRECTION LUTE CHANEY. THEN BACK TO CROWD SPEAKS TITLE (179)..... "Several years they met at the bedside of Jose Leon's sister and --- F.A.O. AS TITLE REACHES THAT FAR.

******FADE OUT******

**SCENE (382) INTERIOR ADOBE BEDROOM. NIGHT BLUED. AMBER.
FADE IN***

S.L.S. OF SMALL ADOBE BEDROOM. NEAR DOOR IS BED. IN BED LOLA IS LYING. A YOUNG BABY NESTLING CLOSE TO HER. ANDY WALKER AND A MEXICAN NURSE STANDING BY. A DOCTOR IS PUTTING THINGS AWAY IN HIS CASE. THE DOOR OPENS. JOSE COMES IN LOOKS DOWN AT LOLA AND BABY. ANDY KEENLY WATCHING JOSE.

SCENE (383) INTERIOR ADOBE BEDROOM. NIGHT BLUED. AMBER.

S.C.U. LOLA AND BABY FROM JOSE'S ANGLE. SHE LOOKS UP AT JOSE THEN DIRECTION ANDY. THEN BACK TO JOSE.

SCENE (384) INTERIOR ADOBE BEDROOM. NIGHT AMBER.

S.J.S. SAME SET UP AS SCENE (382) JOSE LOOKING DOWN AT LOLA TURNS AN ACCUSING GLANCE AT ANDY. ANDY DROPS GAZE REGISTERING GUILT. GLANCES UP AT JOSE. WHO NODS INDICATING DOOR. STARTS THAT WAY. ANDY FOLLOWS. THEY EXIT. AS ANDY COMES OUT. JOSE REACHES AND CLOSSES DOOR. THEN ASKS ANDY WHAT HE IS GOING TO DO ABOUT IT. INDICATING INSIDE. ANDY TURNS ON HIM. JOSE GRABS HOLD OF HIM PLACES HAND ON GUN STARTS THREATENING HIM.

******FADE OUT******

SCENE (385) FIESTA. AT HACIENDA. NIGHT BLUED.

FADE IN

S.C.U. RURALE AS IN SCENE (381) AS SCENE FADES IN HE IS TALKING. HE SPEAKS TITLE.

TITLE (180)..... "Walker married Leon's sister, but only after he had led her a life of sin - then they disappeared."

SCENE (386) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. LUTE CHANEY. EYES BULGING WITH ANGER. HE REGISTERS GUILT. FLASH.

SCENE (387) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. RURALE LOOKING DIRECTION LUTE CHANEY SHIFTS GAZE TO CROWD. SPEAKS TITLE.

TITLE (181)..... "A few years elapsed - then Leon got a letter from his sister. LUTE CHANEY SHIFTS GAZE DIRECTION AS TITLE FINISHES. THE RURALE SHIFTS GAZE IN DIRECTION CONCHITA."

SCENE (388) FIESTA. AT HACIENDA. NIGHT BLUED.

IRIS

S.C.U. IN IRIS. OF CONCHITA. SHE IS LOOKING DIRECTION RURALE DROPS GAZE REGISTERING CONFUSION AND GUILT. (flash)

SCENE (389) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. RURALE. LOOKING DIRECTION CONCHITA. TURNS GAZE BACK TO CROWD SPEAKS TITLE.

TITLE (182)..... "He found her - then Walker came & chased by men for stealing cattle."

SCENE (390) FIESTA. AT HACIENDA. NIGHT BLUED.

S.L.S. PEDRO WITH THE TWO RURALES OF SCENE (358) ARE MOUNTED STANDING PROFILE TO CAMERA. LOOKING TO SIDE. IN BACK GROUND. RURALE TALKING TO CROWD.

SCENE (391) FIESTA. AT HACIENDA. NIGHT BLUED.

S.L.S. SHOOTING AT SIDE OF CROWD. RURALE TAKX WATCHING LUTE WHO IS IN A RAGE TRYING TO GET AT HIM. CROWD HOLDING HIM BACK. RURALE STARTS TO TALK POINTING AT LUTE.

SCENE (392) FIESTA. AT HACIENDA. NIGHT BLUED.

S.C.U. RURALE TALKING AND POINTING AT LUTE SPEAKS TITLE.

TITLE (183)..... "He got the drop on Leon - forced him to change clothes - then escaped - The ranchmen found Leon and branded him a thief."

AS TITLE FINISHES. THE RURALE POINTS TO X ON HIS MERE FOREHEAD.

SCENE (393) FIESTA. AT HACIENDA. NIGHT BLUED.

S.L.S. SHOOTING FROM RURALES ANGLE. AT CROWD. WITH EXCLAMATIONS AND THREATS THEY START FOR LUTE. WHO IS BEING HELD BY THE MEN. RURALE STOPS THEM HOLDING UP HIS HAND STARTS TO SPEAK. SAYING TITLE.

TITLE (184)..... "On the way to Fronteras, Walker opened fire - the girl fell from her saddle - and ---

****FADE OUT****

SCENE (394) ROUGH CANYON COUNTRY. NIGHT BLUED.

FADE IN*

S.L.S. TAKING IN ANDY WITH HORSE IN FOREGROUND HE IS SHOOTING DOWN DIRECTION. JOSE. BY JOSE LOLA IS LAYING. THE SADDLE HORSE NEARBY. ANDY REGISTERS HE GOT HIT ON LEFT SHOULDER GRABS SHOULDER STARTS FOR HORSE MOUNTS EXITS.

****FADE OUT**

SCENE (395) FIESTA. AT HACIENDA. NIGHT BLUED.

FADE IN*

S.L.S. SAME AS SCENE (393) AS WE FADE IN THE RURALE IS TALKING SAYS TITLE.

TITLE (185)..... "Look at his left shoulder and see that I tell the truth."

AS TITLE FINISHES. THEY PULL OFF ANDY'S COAT RIP HIS SHIRT LOOK AT SHOULDER SEE.

SCENE (396) FIESTA.AT HACIENDA.NIGHT BLUED.

C.U.ANDY'S SHOULDER.REGISTERS LONG JAGGED SCAR AS THOUGH
MADE BY A BULLET.

SCENE (397) FIESTA.AT HACIENDA.NIGHT BLUED.

S.L.S.THE ONES NEAREST TO ANDY YELL TO CROWD WHAT THEY SAW
START TO JUMP HIM.RURALE GOES TO SAVE HIM. GRABS HIM
PULLS HIM FROM CROWD.SPEAKS TITLE.

TITLE (186)....."I have a warrant for his arrest."

AS TITLE FINISHES.THE RURALE GLANCES AT ANDY THE AT
CROWD.SPEAKS TITLE.

TITLE (187)....."I am Jose Leon."

AS TITLE FINISHES.JOSE PULLS OFF THE BLACK MUSTACHE
AND LOOKS DIRECTION CONCHITA.

SCENE (398) FIESTA.AT HACIENDA.NIGHT BLUED.

C.U.CONCHITA.LOOKING DIRECTION JOSE.TAKES HALF STEP
FORWARD WHISPERS JOSE.

SCENE (399) FIESTA.AT HACIENDA.NIGHT BLUED.

S.C.U.JOSE AND ANDY.KNEE BOTH LOOKING DIRECTION CONCHITA.
JOSE TURNS GLANCES AT ANDY THEN TO CROWD SPEAKS TITLE

TITLE (188)....."This man posing as Lute Chaney, is Andy Walker, the
wife murderer - the thief."

AS TITLE FINISHES.JOSE STARTS OUT SCENE WITH ANDY.

SCENE (400) FIESTA.AT HACIENDA.NIGHT BLUED.

S.L.S.CROWD FALL IN BACK OF JOSE AND ANDY.YELLING THREATS
AT ANDY.WHO COWES.

SCENE (401) FIESTA.AT HACIENDA.NIGHT BLUED.

S.C.U.CONCHITA.CROWD RUSHING BY HER.SHE IS LOOKING DIRECTION
JOSE WENT GLANCES OTHER DIRECTION THEN BACK TO JOSE
GETS OVER IDEA.EXITS DIFFERENT DIRECTION HURRIEDLY.

FIESTA.AT HACIENDA.NIGHT BLUED.
SCENE (402) S.L.S.JOSE AND ANDY MOUNTED.RIDE OUT SCENE.JOSE HERDING
ANDY BEFORE HIM.CROWD WATCHING THEM OFF.

SCENE (403) FIESTA.AT HACIENDA.NIGHT BLUED.

L.S.TAKING IN JOSE AND ANDY RIDING TOWARDS CAMERA. IN BACK
GROUND THE PEOPLE.CONCHITAS RIDES THROUGH CROWD RIDING
HARD TOWARDS JOSE CALLING LOUDLY. JOSE - JOSE - STOP.
JOSE REGISTERS HE HEARD CALLS.STOPS ANDY LOOKS BACK.

SCENE (404) FIESTA.AT HACIENDA.NIGHT BLUED.

S.L.S.CHANGE CAMERA ANGLE.THAN SCENE PREVIOUS.IN BACKGROUND
IS PEDRO AND TWO RURALES.SITTING THEIR HORSES.BETWEEN
THEM AND CAMERA IS JOSE AND ANDY.DISCOVERED ON RIDING
AWAY FROM CAMERA IS CONCHITA.AS SHE NEARS THEM JOSE.
PEDRO AND THE TWO RURALES RIDE TOWARDS JOSE.CONCHITA
RIDES UP ALONGSIDE JOSE.

SCENE (405) FIESTA.AT HACIENDA.NIGHT BLUED.

S.C.U.JOSE AND CONCHITA.CONCHITA LOOKING UP AT JOSE SAYS
"JOSE FORGIVE ME." JOSE LOOKING DOWN AT CONCHITA.
SAYS "I DO CONCHITA" HE TURNS LOOKS AWAY FROM HER
AND SAYS."BUT IT'S TOO LATE". SHE LOOKS AT HIM WITH
FUZZLED EXPRESSION AND QUESTIONALLY ASKS "WHY?".HE
TURNES TO HER POINTS TO X ON HIS FOREHEAD XXXX. SHE
GLANCES AT IT THE PUTS OUT HER ARMS SAYS THAT MAKES
NO DIFFERENCE.THE JOSE WITH HAPPY SMILE GOES TO
EMBRACE HER.SHE DOES SAME SUDDENLY JOSE STOPS LOOKS
DIRECTION PEDRO.CONCHITA FOLLOWS HIS GAZE.THE SEE.

SCENE (406) FIESTA.AT HACIENDA.NIGHT BLUED.

G.U.PEDRO LOOKING DIRECTION JOSE.GLANCES AT GIRL SMILES
BOWS.SAYS "GOOD LUCK" LOOKS AT JOSE GIVES HIM BROAD
WINK.THEN TURNS DIRECTION ANDY ROUGHLY AND VERY BUSINESS
LIKE ORDERS HIM ON.

SCENE (407) FIESTA.AT HACIENDA.NIGHT BLUED.

S.C.U. JOSE AND CONCHITA. VERY HAPPY SMILING. ARE ABOUT TO
EMBRACE SUDDENLY STOP LOOK BACK IN DIRECTION HACIENDA
SEE.

SCENE (408) FIESTA.AT HACIENDA.NIGHT BLUED.

S.L.S. TAKING IN CROWD AT HACIENDA. THEY ARE WAVING AND CALLING
GOOD NATURIDLY IN DIRECTION JOSE AND CONCHITA. THE
WOMEN LAUGHING .

SCENE (409) FIESTA. AT HACIENDA. NIGHT BLUED.

S.L.S. JOSE AND CONCHITA IN FOREGROUND. LOOKING DIRECTION HACIENDA. SMILE. IN BACKGROUND. PEDRO AND THE TWO RURALES ARE HERDING ANDY AWAY FROM CAMERA. JOSE AND CONCHITA. EMBRACE. SHE NESTLES CLOSE TO HIM THEIR BACKS TO CAMERA AS THEY WATCH. ANDY WALKER - THE CATTLE THIEF AND WIFE MURDERER DISSAPPEAR OVER HILL WITH RURALES.

FADE OUT

THE END.

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